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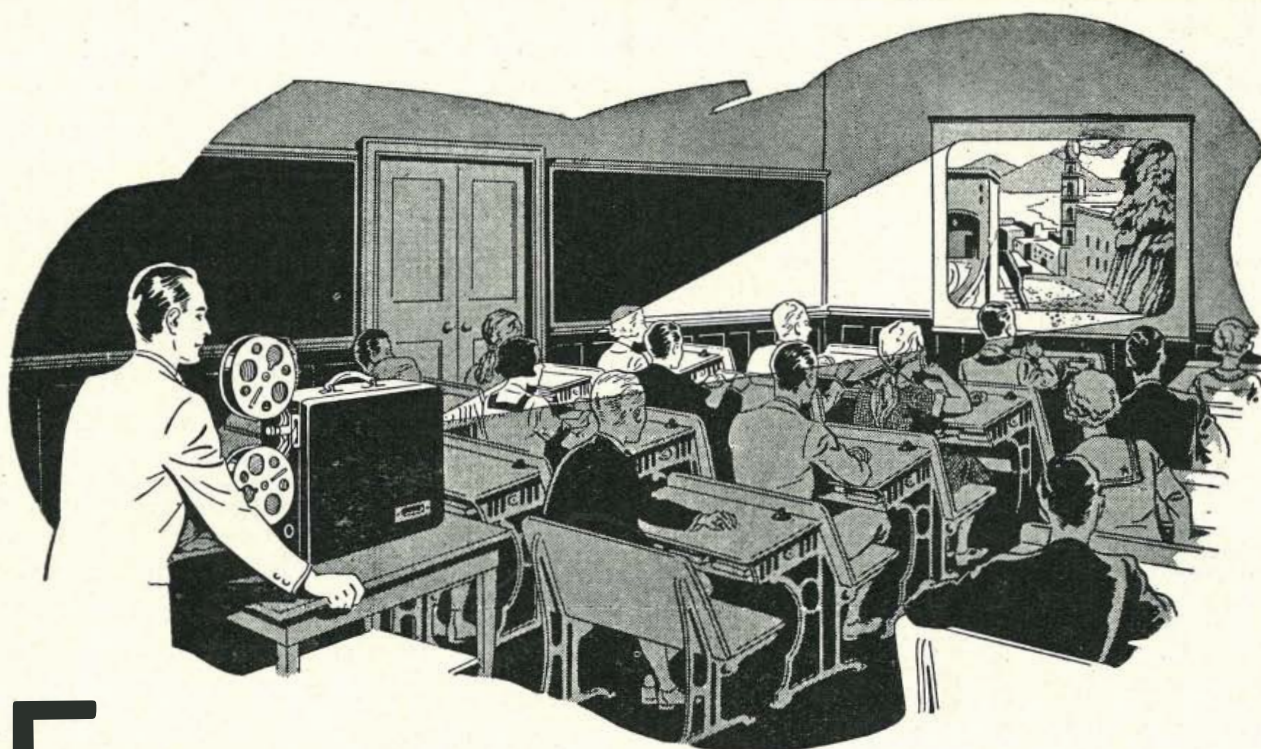
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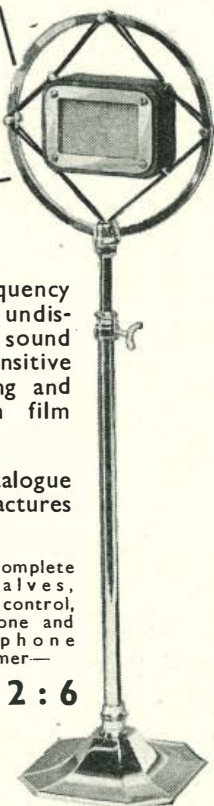
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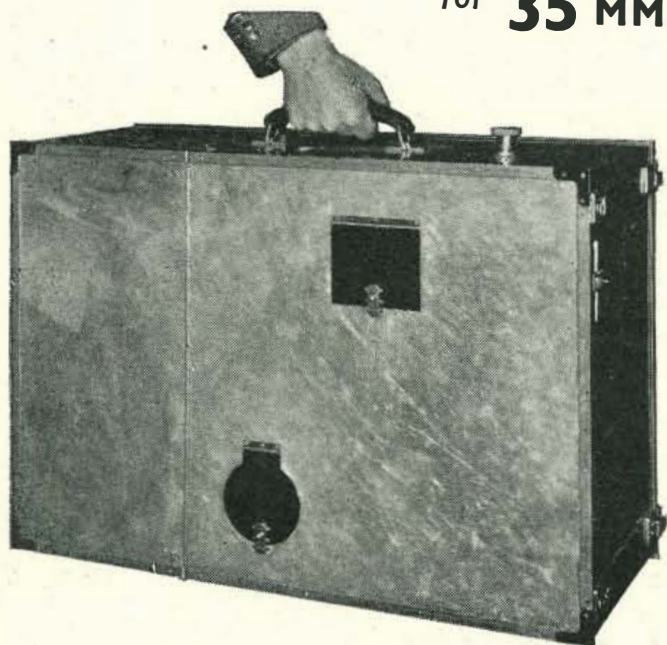
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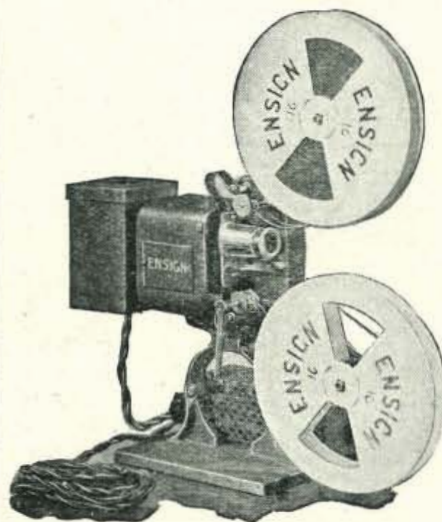
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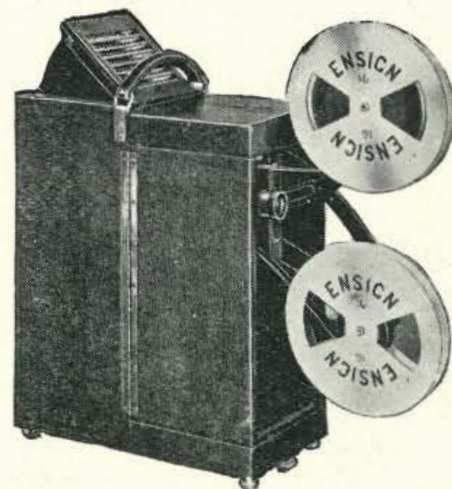
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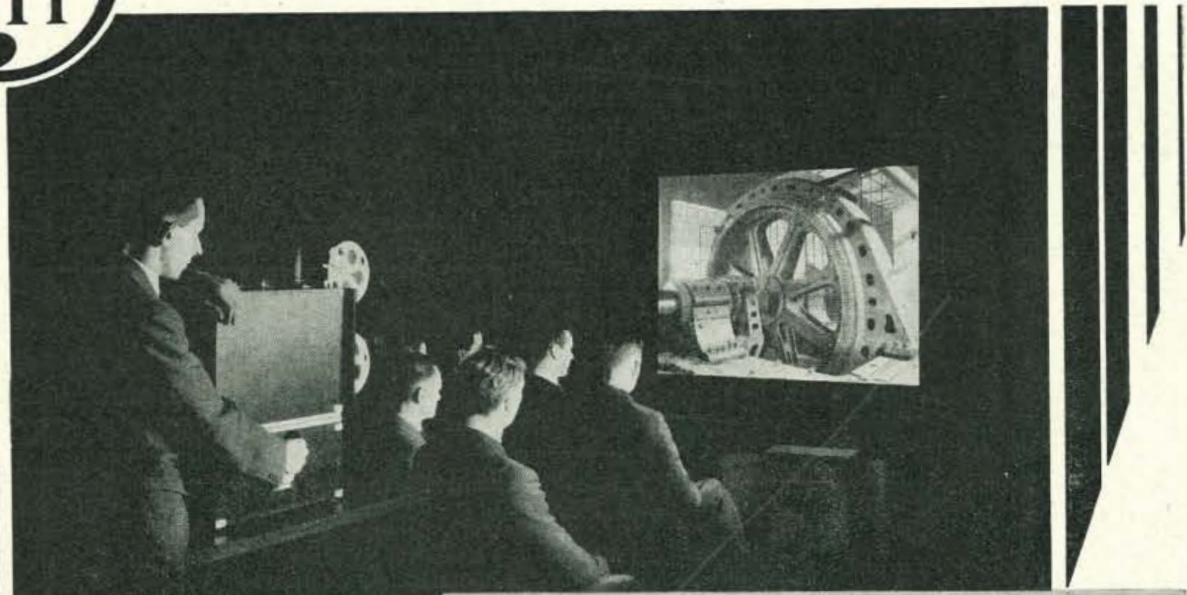
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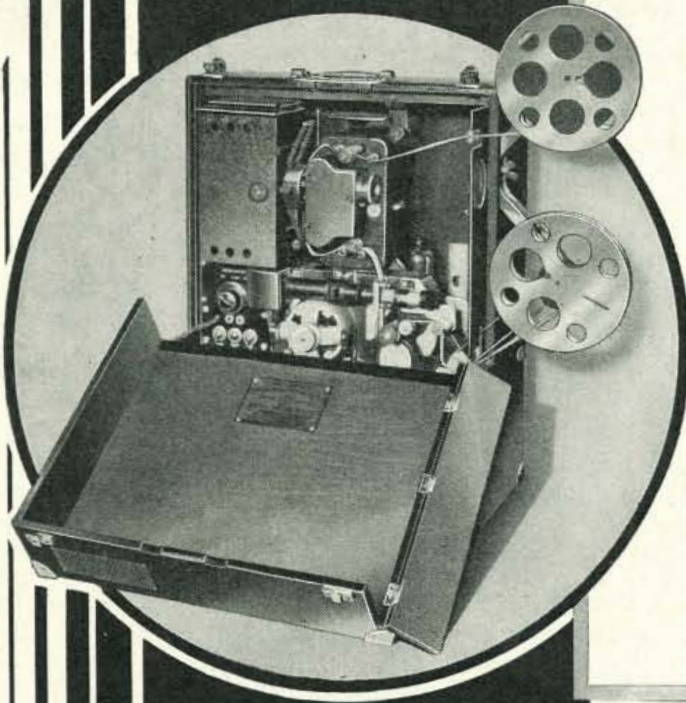


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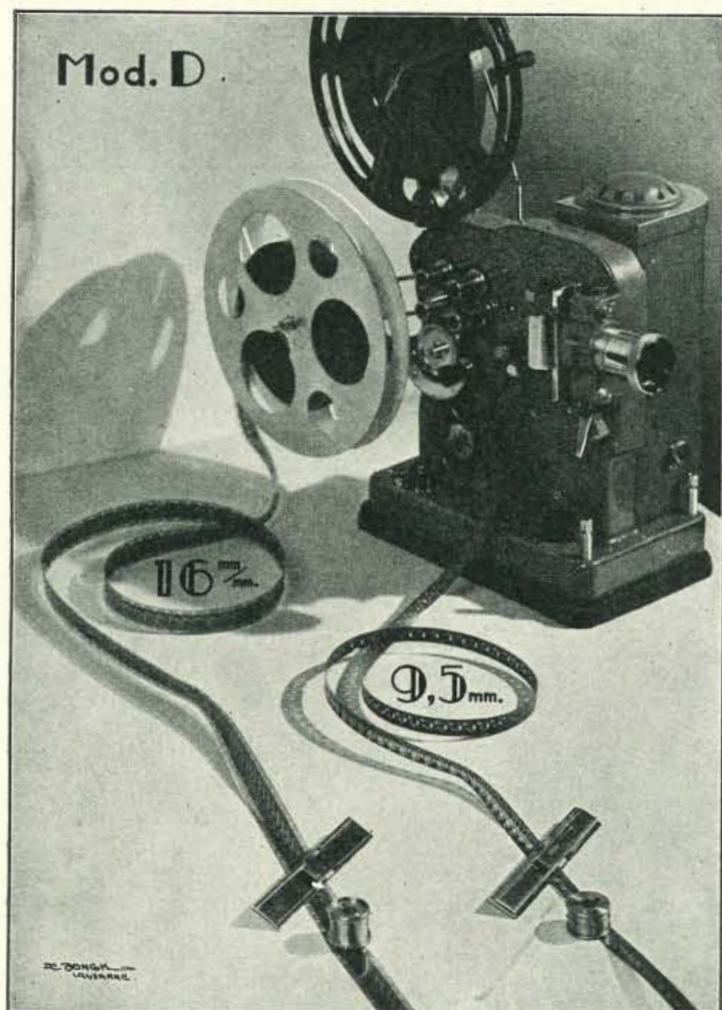
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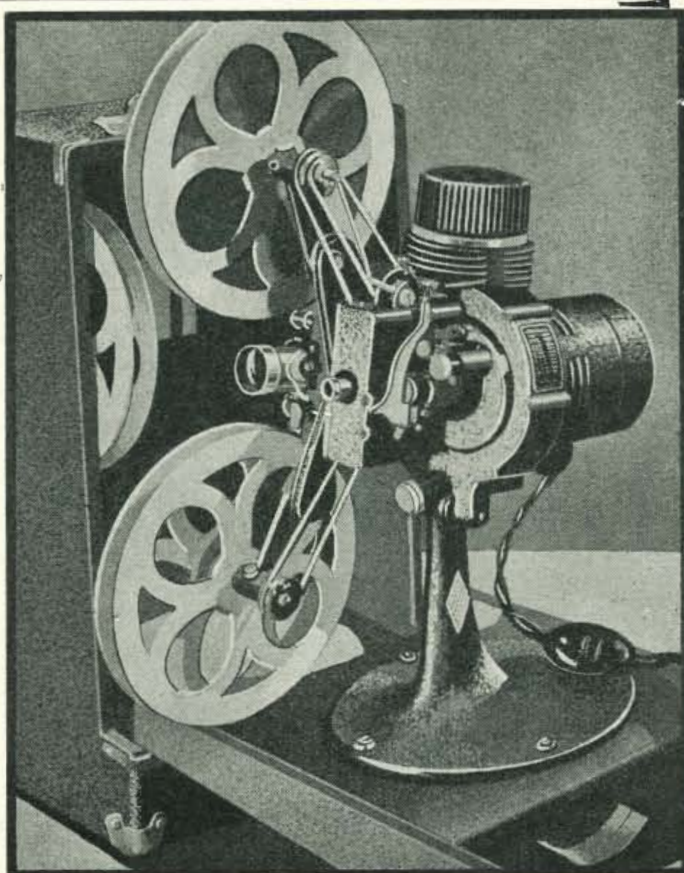
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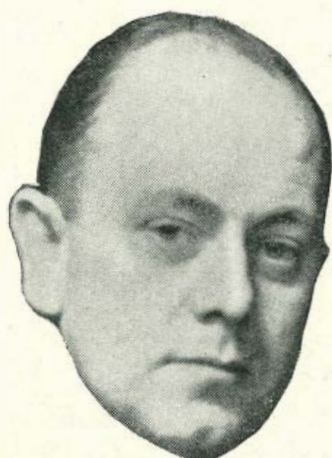
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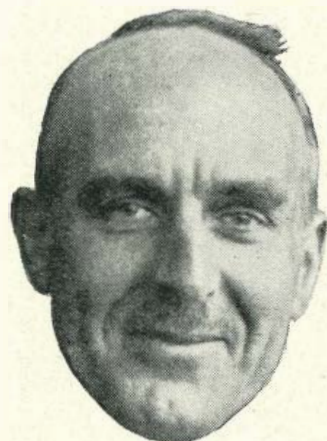
An interview with **Professor C. E. M. Joad**, Professor of Psychology at the London University, in which he discusses the unbalanced nature of present-day civilisation. Although we enjoy the benefits of marvellous inventions such as wireless and talking films, we have not yet solved the comparatively simple economic problem associated with supply and demand, and the distribution of commodities.



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PUBLISHED BY THE BRITISH FILM INSTITUTE

VOLUME 3, No. 11

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FILMS AND THE SCHOOL: A NEW SECTION FOR EDUCATIONISTS

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IN DEFENCE OF SUB-STANDARD FILM

WE cannot think that the film trade press is the appropriate quarter in which the first announcement should appear of the new draft regulations which the Home Office has drawn up and is about to submit to the Home Secretary for the amendment of the portion of the Films Act of 1909. Under the gleeful heading, "End of Non-Flam Myth," *To-day's Cinema* has announced that "draft regulations are in fact already drawn up awaiting the signature of the Home Secretary" and that "one of the most vital effects of the new legislation will be to put sub-standard film stock under stricter control and to bring it virtually under the same restrictions as a standard film." It is common knowledge that there are many exhibitors who would be glad to see a stop put to the increasing number of

film shows which are given outside the ordinary picture house—particularly in clubs and institutions—since it is said (though without definite proof) that these keep patrons away from the cinemas. But it is a far cry from this to suggest that, however justified these complaints may be, it is right to contemplate abolishing or crippling at a stroke the whole development of the 16mm. sub-standard film and projector apparatus. Sub-standard film is extensively made with cellulose acetate instead of ordinary celluloid, a property of the former being that it does not blaze up on the application of a spark or light, but smoulders slowly and can easily be controlled. In consequence of this advantage, 'non-flam' film, as it is called, has been generally adopted for the showing of educational and cultural films



TREASURE ISLAND, with Wallace Beery and Jackie Cooper ; directed by Victor Fleming M.G.M.

in all parts of the country, particularly in schools, adult educational organisations and social movements. Naturally, the great disparity in the cost of projector apparatus for the 35mm. film and the 16mm. film has something to do with this, particularly as 'non-flam' film cannot at present be effectively used in the 35mm. size. The educational market for films and projectors is not a wealthy one and cheapness of apparatus is essential if the film is to stand a chance of taking its rightful place in our educational system. The Act of 1909 prescribed for the ordinary cinema the taking of certain costly precautions to ensure against the danger of fire; but these regulations were waived where 'non-inflammable' films were to be used. The precise meaning of 'non-inflammable' was left vague; but local authorities have hitherto acted upon the assumption that 'non-flam' film came under this description in view of its slow burning qualities. Now we are told that it is contemplated to insist on the strict letter of the law and to apply the exemption only to places where film is used which is strictly non-inflammable in the sense of not catching fire at all even when a light is applied. Needless to say, no such film exists on the market at present.

We are quite prepared to learn that the announcement in *To-day's Cinema* was in fact premature, and that the Home Office has not so far completed its draft regulations as to refuse to listen to representations made from sources either within the film trade or elsewhere. It is curious, however, that the news should have leaked out only in the one quarter, that is, among the exhibitors, where it was likely to be most popular. The manufacturers of films and apparatus did not receive this prior information and have already met and passed a resolution that they ought to be consulted before the regulations are put into force. Still more surprise may be expressed that matters should have been allowed to go so far without consultation between the Home Office and the British Film Institute. This Institute was called into being specifically to concern itself with the use and development of the film as a means

of entertainment and instruction and it is subsidised from public funds. Since a representative of the Home Office is a member of the Film Institute Advisory Council, early consultation even before the regulations were drafted would have been possible. There is still plenty of time to take up the matter and we confidently hope that a way may be found of so drafting the regulations as to tighten up the safety precautions—with which everyone will agree—without eliminating the 'non-flam' film and without crippling the demand for sub-standard projector apparatus and films. The Board of Education, we hope, will have views on the matter in the light of the interest and support which it has been lending to enquiry into and experiment with the educational possibilities of the film. Finally, if there still exist any doubters as to the importance of the existence of the British Film Institute we may point out to them the moral of the present episode. Had this Institute not been here the draft regulations might possibly have gone through without adequate consideration being given to the educational and cultural point of view. The Institute is fortunately in a position to be vigilant in favour of better films whenever and wherever the need may arise and will continue to act as a watchdog for the movement.

It is strange how little trouble some public speakers take to make sure of their facts before leading their audience "up the garden." Addressing the Birmingham Repertory Playgoers Society on September 24th Mr. Herbert Wilcox expressed his belief that the film ought to subsidise the theatre, and that the best way to do this would be to apply the proceeds of the Cinematograph Fund to supporting a chain of repertory theatres throughout the country. Mr. Wilcox did not apparently trouble to find out that under the Sunday Entertainments Act of 1932 the Cinematograph Fund was constituted expressly to be used "for the use and development of the film as a means of entertainment and instruction." Not only was this clause inserted in the Act at the instigation of the Commission of Educational and Cultural Films to render possible the establishment of the British Film Institute, but the House of Commons accepted it after long debate and a free vote of the members; and since then the Film Institute has been constituted for the specific object of carrying out the purpose for which the Fund was set up. So Mr. Wilcox had better think again.

NOTES OF THE QUARTER

Government Films

It was reported in a previous issue of SIGHT AND SOUND that on March 14th Mr. R. S. Lambert gave evidence on behalf of the Governors of the British Film Institute before the Select Committee on Public Estimates at the House of Commons concerning the film activities of the General Post Office. The Committee has now issued its Report for the session which deals at some length with Government cinematograph films.

In connection with the making of films by the Post Office it is pointed out that while the Estimate provided for the production and display of films for the purposes of advertising Post Office services, expenditure had been incurred on the production of films for other purposes. It is recommended by the Committee that Post Office films should be limited to the advertisement of the business of that Department and also, if Parliament agrees, to the technical instruction of the staff. It also recommends that the production of these films should not be entrusted to a single firm, but should be put out to tender in the usual way. The Committee had given consideration to the views of the film industry which "objected in principle to the making and distribution of films by Government Departments as being unfair competition with the trade on account of the added prestige which is possessed by those Departments." The Report very definitely urges that the British Film Institute (which is representative of the trade as well as education and the general public), though not itself making films, "should co-operate with the industry in sponsoring the making of certain types of cultural films rather than that a Government Department should enter the field of commercial enterprise."

The Committee also recommends that the film library, which was taken over by the G.P.O. from the Empire Marketing Board, should be handed to a more appropriate body, for, as the Report points out, "the distribution of films of an educational and instructional character is no part of the business of the Post Office," and "there is grave objection to a combination of advertising with activities which purport to be educational." The British Film Institute could well undertake the administration of the film library. The work would mean a certain extension of its functions, but would be in line with the general object of the Institute to encourage the use of the film in the development of education.

Cinema and Adult Education

At the annual conference of the British Film Institute of Adult Education at Oxford, Dr. Albert Mansbridge spoke of the educational value of the cinema in the increased leisure which is one of the problems of modern life.

"We are unhappily getting more and more familiar

with the people who are becoming richer in leisure and don't know how to spend it," said Dr. Mansbridge in his presidential address.

"It is this element in the modern situation which leads us to emphasise the need for adult education to concentrate on the vast untouched constituency outside the range of normal class work. I do not believe that the population which now counts its leisure in terms of greyhound racing, dirt track and dance halls is fundamentally indifferent to the desire for knowledge and for community effort.

"We must bear in mind that some of the reasons why we find it harder to get at people to-day than we did in 1904 are really quite cheerful and encouraging reasons. They include, for example, the existence of such amenities as the cinema, the wireless and the gramophone. They are actually in the field of adult education if only on the fringe of it.

"These new varieties of education challenge us to the creation of new techniques and new approaches, and already this challenge is being answered by such moves as the creation of the British Film Institute, the development of the educational work of the B.B.C. and the survey of our own Gramophone Commission."

Music and the Film

The incidental music by Clarence Raybould for Paul Rotha's *Rising Tide* suggests the opening up of a new field of music composition. In the days of the silent film, the public became accustomed to musical accompaniments of the moving picture; but such accompaniments were nearly always strangely assorted and arranged medleys drawn from the works of past composers great and small. An early consequence of the arrival of the talkie was the rapid banishment of music from the film and its supersession by a torrent of talk. When an overdose of this was found to pall on the audience, music began to creep back, until now-a-days music, noise and the human voice share between them the "sound parts" of a film. In documentary and non-fiction films the right use of music will probably become more and more important as the human voice with its running commentary becomes more and more sparingly used. But what sort of music suits the documentary film? Mr. Raybould's experiment is partly successful, but raises more problems than it solves. The composer apparently set out to supply incidental music of the "programme" kind, that is, music whose themes and texture would correspond to the sequences of pictures cast upon the screen. Here and there—e.g., when the textile machinery is at work—the music is highly appropriate; in other places, not. It may be thought, however, that the composition of "programme" music to accompany moving pictures is retrograde rather than progressive in the musical sense. In an

age when abstract form rather than concrete representation is artistically in the ascendant, can the musical accompaniment of a film do more than give us sounds and themes consonant with the subject matter of the pictures we see? Even this form of musical composition has its difficulties, particularly when the cutting and editing of the film cause abrupt termination of musical themes and inconsequent changes of musical style. There is the further complication that if realistic sound accompaniment is introduced alongside of music in the same film, it may become difficult to distinguish between the two. We doubt if musicians have yet begun to give much thought to the lines along which this form of composition will have to advance. Yet the moment seems ripe.

Overhead Projection

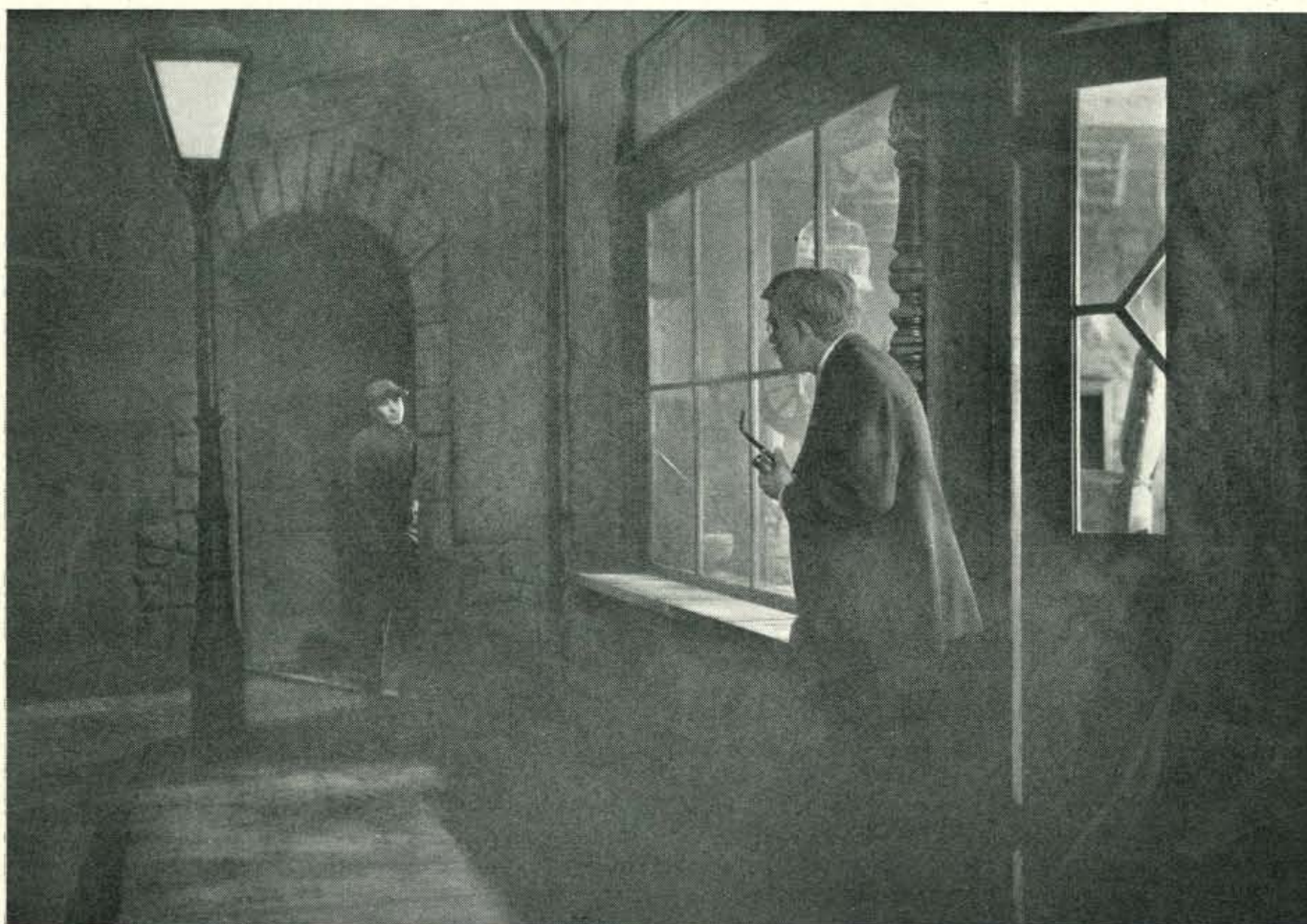
The newly-opened Waterloo Station News-Theatre has installed a new type of projection system—the Innes, which effects considerable economies in the usable floor-space of a cinema auditorium. It is, of course, impossible to view a projected picture in comfort from too close up. In an ordinary cinema auditorium the architect puts his front seats as close to the screen as he dares, because the space between the front seats and the screen is entirely wasted. In the Innes system the seats extend right to the front of the auditorium and the foremost

spectators nevertheless find themselves looking at a picture which appears to be straight ahead of them and reasonably remote. This effect is brought about by an upward-tilted mirror replacing the screen at the end of the auditorium. The mirror reflects a rear-projected picture on a transparent screen, slightly tilted downwards, up in the roof. The whole of the projection apparatus is thus housed vertically above the auditorium, and the height from mirror to screen, which is considerable, is added to the small distance between the front seats and the mirror to give the desired remoteness from eye to screen, which avoids grain-effects, distortion, and a crick in the neck from upward-gazing.

The main drawback of the system appears to be the difficulty of placing the loud speakers in such a position that the illusion of sound proceeding from the persons represented on the screen is maintained.

Children's Substandard Talkie Theatre

The children of Norwich now have their own picture theatre, which we understand is the first 16mm. talkie cinema in the world. It is known as the "Enterprise" and is entirely a children's affair, the owner and manager being Alfred Warmington, a fourteen-year-old Norwich boy who has been running a silent 16mm. theatre for over a year. This venture proved so successful that his parents felt justified in financing a properly equipped talkie theatre, and



LITTLE MAN, WHAT NOW ? directed by Frank Borzage ; from Fallada's novel (Universal)



First night at the Enterprise, the children's sub-standard talkie theatre at Norwich

the Enterprise was recently opened by the Lord Mayor of Norwich, Alderman J. C. Jex, in the presence of an enthusiastic audience of children between six years old and sixteen. Several thousand children had to be turned away, but they waited to see the Lord Mayor arrive and gave him a great welcome in spite of their disappointment.

The price of admission is one penny for 300 of the seats and twopence for 50 at the back of the hall. The entire staff consists of children: Alfred is manager and operator and general technician; his sister takes charge of the pay-box, and two small boys act as attendants. The apparatus, supplied by G.B. Equipments Ltd., consists of a 16mm. safety sound-on-film projector and a gramophone attachment which provides incidental music.

The B.F.I. and better British Films

Improvement in the type of films shown to the public is still needed, said the Essex C.C. Entertainments Committee in their report on the year's work. More and more good British films are wanted, and the Committee looks to the British Film Institute to take the lead in encouraging their production.

NEWS FROM ABROAD

Second International Exhibition of Cinematographic Art, Venice

The Second of the International Exhibitions of Cinematographic Art organised by the Venice Biennial Art Exhibition was held this year from August 1st—20th under the presidency of His Excellency Count Volpi di Misurata, Minister of State. The event aroused the keen interest of all the producing countries of the world and films which were regarded as the most perfect examples of their kind, whether drama, comedy or romance, competed for prizes offered by Signor Mussolini and by Italian corporations, associations and Departments of State.

The following countries were among those taking part in the Exhibition: Great Britain, U.S.A., Austria, Czecho Slovakia, Germany, Japan, Italy, Holland, Poland, Russia, Spain, Switzerland, Hungary, France, the Argentine, India, Mexico, Turkey and Sweden.

Great Britain was represented in the Exhibition by *Man of Aran* (Gainsborough), *Contact* (Pathe), *Blossom Time* (British International Pictures), *The Private Life of Don Juan* (London Film Productions) and two G.P.O. films, all of which received high praise from a critical audience.

On September 15th it was announced that *Man of Aran* had gained the maximum award in the competition, Mussolini's Gold Challenge Cup for the best foreign (i.e. non-Italian) film. The *Stampa* had already referred to the film's "admirable unity of tone" and its "wonderful photographic skill" and the producers are to be congratulated upon their success.

The award must be regarded as a tribute to British production generally and as significant of the great advance made by British films. Great Britain has every reason to be proud of its success in an open competition of this importance at which all the largest producing companies were represented.

It is hoped that the result of this exhibition will induce the industry as a whole in this country to give more serious attention to such international events. The number of entries from Great Britain as compared with the U.S.A., for example, was exceedingly small and out of 18 boards available at headquarters for display of "stills" this country occupied one third of one board, while America filled nine and Japan two. British films would occupy a much greater place in the minds of continental buyers if we put to better purpose such opportunities as afforded by this exhibition and the success which has attended *Man of Aran* should emphasise this.

INTRODUCTION TO A NEW ART

By John Grierson

THE best way to start theorising about sound is to start off, as we used to do in silent theory, by considering first principles. Here we said, beginning at the beginning, is an oblong patch of white, a *tabula rasa*. Here is a camera. What can we put on the *tabula rasa*, what art can we develop within the limits of the screen? By examination of our instruments, by examination of the camera and the cutting bench, it soon became evident that we were not limited to the example of the stage. The perspectives of a new world and a new silent art opened out before us.

If only to formulate the method more clearly I shall run over some of these old arguments. The camera clearly can do much more than reproduce an action staged before it. It is a creative instrument, if properly directed, and not just a reproductive instrument.

It is light. It can get about in the world. Your screen accordingly is no longer the proscenium of a staged theatrical action. It can be a window on reality.

By the addition of close-up you give your camera power of intimacy. By the addition of one lens or another, you have a telephoto command of detail and intimacy. You have a microscopic power over reality.

By bringing in the element of angle you add new view points, which if properly used, can add to the dramatic, that is to say, to the creative power of your description. Put your camera high, you get one power, put it low you get another.

These were elementary powers which immediately indicated a direction for the silent film. When we considered the possibilities of the cutting bench, the possibilities of montage, still further powers opened up before us.

We could create rhythms and tempos, crescendos and diminuendos of energy to help our exposition.

We could bring detail together in mass formation. We could cross-section a street or a factory or a city.

We could work in images to add atmosphere to our action, or poetry to our description.

We could, by the juxtaposition of shots, explode ideas in the heads of our audience. We could arrange the juxtaposition of our detail for particular dramatic effect.

Out of such *a priori* considerations was created a theory which gradually took cinema from the example of the stage into a world of its own.

Films like *Potemkin*, even the Wild West films, had very little to do with stage example. They represented a new art which depended for its effects on powers peculiar to itself.

With sound film we must go through the same process. It is obviously not enough to seize on its power of reproducing synchronistically the

spoken words of actors. At first it was a sufficient novelty to hear our shadows speak and sing, and hear their ham and eggs sizzle in the frying pan, but if you look into the matter you will see that the microphone, like the camera, can do better things than merely reproduce, and that at the cutting bench and the re-recording bench, as many new possibilities open out before sound film as once opened out before the cutting bench of silence.

The microphone, too, can get about in the world. By doing so, it has the same power over reality as the camera had before it. It has the power to bring to the hands of the creative artist a thousand and one vernacular elements, and the million and one sounds which ordinarily attend the working of the world. Regarded simply as a collector of raw material, the microphone, like the camera before it, has still to be released from the bondage of the studios.

The raw material of course means nothing in itself. It is only as it is used that it becomes the material of art. The final question is how we are to use sound creatively rather than reproductively.

Here perhaps it is useful to remember the example set us by the B.B.C. This great organisation has been in possession of microphones for years. It has had an unparalleled freedom in the handling of sound effects, yet it is still content with an almost exclusive use of the microphone for reproductive purposes. It reproduces speech, it reproduces music, it brings the experts of one sound medium or another to our ears, but in the process it has added nothing. For it the microphone is simply a reproductive mechanism.

Its only contribution is in its dramatic department. There it attempts to build up effects drawn from a dozen different studios or a dozen different locations. Some Napoleon at centre presses a button to bring in studio A and the piece starts with some music. At the proper point he mixes in studio B and overlays some conversation. At another point a button brings in a wind mechanism or the sound of a door banging.

Now, sound film permits all this to be done with greater certainty, greater exactitude, and much greater subtlety and complexity. If your sounds are on film you can with a pair of scissors and a pot of paste join any single sound to any other. You can orchestrate bits and pieces of sound as you please. Call that horizontal orchestration. You can also, by re-recording, put any single sound on top of another sound. A simple case is music in the background and a voice in the foreground, but, for that matter, you can have a dozen sounds all with their different reference sounding together. Call that vertical orchestration. Add to these two possibilities the fact that the image is on one strip of film, and the sound on another strip of film.



SPRING COMES TO ENGLAND. A John Grierson production, directed by D. F. Taylor

You can obviously put any sound or sounds you select, alongside any given picture. There you have the secret of the whole business.

I take it one is ready to admit the principle that we must make our sound help out the mute rather than reproduce it. Sometimes it is useful, of course, to hear what people are saying and see their lips move, but we may take it as a principal guide that wherever we can make the sound add to the general effect we should. Our rule should be to have the mute strip and the sound complementary to each other, helping each other along. That is what Pudovkin means when he talks about asynchronistic sound. He talks of the mute and the sound following each a separate rhythm, as instruments in an orchestra follow their separate parts to the end of creating together a larger result.

Sound can obviously bring a rich contribution to the manifold of the film—so rich a contribution in fact that the double art becomes a new art altogether. We have power of speech, power of music, power of natural sound, power of commentary, power of chorus, power even of manufacturing sound which has never been heard before. And these different elements can all be used to give atmosphere, to give drama, to give poetic reference to the subject in hand. And when you remember

that you can cut sound as you cut film and that you can, by re-recording, orchestrate any or all of these elements together in exact timing with the mute, the possibilities become enormous.

Most of you will have noticed some of the new uses of sound which have been creeping into the studio pictures. There was a great critical noise, you remember, when Hitchcock repeated the word "knife," "knife" in one of his early films. It represented a use of sound that described the subjective side of a situation. This use has been developed greatly since then. In the Hitchcock example this word, which stood out from the mumble of conversation, was simply a word which was drumming in the mind of one of the actors. In *Hell's Heroes* words subjectively spoken were cut similarly with words objectively spoken. In *Strange Interlude* almost the entire issue of the film was the fact that the people said one thing to their neighbours and a different thing to themselves. On the stage, as I first saw this O'Neill technique developed, the actors had to use masks. They spoke with masks for the objective words and spoke without them for the subjective words, but the mechanics were of course clumsy. Here, in what you might call the world of monologue, sound film can do and do easily what is outside the power of the stage. It

means of course that a new perspective can be brought to the personal drama, a perspective which if it is handled deeply might give the cinema some of the psychological power of the novel.

Another field in which sound technique is likely to develop greatly is in the use of chorus. I remember seeing in Paris before sound came, the Russian film *The Village of Sin*, and when the harvest scene came on, a chorus of émigrés concealed behind the screen broke into a Russian harvest song. This was very effective at the time. When Creighton synchronised the ill-fated *One Family* he used the same device for a Canadian prairie sequence, and was very much before his time. All of you will have noticed too the use of chorus in both René Clair and Lubitsch: not just as simple background chorus but as something taken up by different characters at different points of the action. You have a René Clair chorus used to cross-section a tenement building. The first line is sung by a man shaving on the second floor, the second line by a fat lady doing her hair on the ground floor and so on. So, by a chorus, characters are brought together and a single mood permeates a whole location. The Lubitsch use of chorus is similar. The characters begin it in a railway train, but it is taken up by the engine driver, by the guard, by the wheels playing rhythmically on the rails—even by the peasants in the passing fields. So too with Disney. A musical sequence is beaten out by the most various fantastic elements in the mute—or more rarely, though more excitingly, it is counter-pointed by the mute.

But the permeation of the silent images with a musical mood represents only an elementary use of chorus possibilities. In *Three Corned Moon*, you may remember, there was a quick cross-section of the American unemployed. The picture flashed from one desolate figure to another and the sound strip in complement picked up various bits of conversation revealing the lost hopes of the people on the bread queues. Call this the chorus of bits and pieces. With a sound strip into which you can cut any excerpt of sound you like, there is no limit to the cumulative selections of conversations you can build up. Conversational scraps from a street, from a factory, from any scene or situation, may very well help you to give colour and point to your description. You will find glimpses of this in two of the G.P.O. films recently completed: in *6.30 Collection* and in *Weather Forecast*.

Then there is another kind of chorus altogether. You may call it the recitative chorus. The very crudest form of it is the commentary which you find ordinarily attached to interest films. Imagine, however, that your commentary is spoken by a poet, or imagine that you are back with Greek chorus and that your poet is no longer describing the fact of the matter but delivering a recital which adds dramatic or poetic colour to the action. There was an example of this in a Hollywood melodrama called *Beast of the City* which began with a survey of the Chicago underworld, in which the camera trucked from one dark side-walk to another. The

recital in this case was the monotonous rigmarole of the wireless messages going out from police headquarters. It went something like this: "Calling Car 324 324 Calling Car 528 528 Calling Car 18 18" etc., etc.

There is nothing, however, to prevent our developing this recitative business further. In *6.30 Collection* you will see masses of letters parading on the moving belt of a large sorting office. The sound is simple, for we contented ourselves in this film with a straight documentary account of the noises that were there. We could very easily have made the letters read themselves out in snatches, or for that matter we could have hired a poet to make *vers libres* of their contents. Or we could have made the different senders come forward to say in snatches what their letters were seeking. I do not mean these would have been good methods in this particular instance, for they would probably have overloaded the occasion. My point is that the different choral possibilities are there to develop.

There is still another direction in which sound will develop very considerably, and that is in the direction of imagery. A great exponent of the silent film like Pudovkin could always be reckoned on to bring very beautiful images into his description. At the beginning of *End of St. Petersburg* there is a sequence describing the birth of a child and a small boy is sent off to pass the word to his father in the fields. As he runs, a single puffy cloud in the sky is cut into the sequence. In *Mother* the happiness of a woman is described in terms of waving trees and rushing water. In *Ecstase*, the Czechoslovakian film, and in the Romance *Sentimentale* of Eisenstein, the moods of the central figure were similarly described by the introduction of appropriate attendant images. Sounds, of course, have not the same precise significance as visuals. If you watch very carefully some of the effects in *Weather Forecast* you may notice how effective some seemingly irrational crossing of sound can be: the sound of an aeroplane attached to a shot of a high mast, for example. The point is that once you start detaching sounds from their origins you can use them as images of those origins. In the first place it allows you to carry more ideas together in the presentation of a single image. For example, the racketting of teleprinters in *Weather Forecast* is associated with a B.B.C. broadcast. In *6.30 Collection* the sound of a departing train is associated with the sweepers in the sorting office when the work is over and the mail bags have gone. In *Cable Ship* the sound of the cable ship itself is associated with a trucking shot of the International Telephone Exchange.

Another curious fact emerges once you start detaching sounds from their origins, and it is this. Your aeroplane noise may become not the image of an aeroplane but the image of distance or of height. Your steamer whistle may become not the image of a steamer but of isolation or darkness.

I cannot tell you how far this imagery will go because I think we are only beginning for the first time to become dramatically and poetically conscious

of sound. The whole power of sound imagery will only come as, in the practice of sound film, more and more sounds are detached and matured into the special significance which I believe is latent in them.

(An interesting example from *The Road to Life*. When the train arrives carrying the body of the dead hero, a large crowd awaits it. The crowd does not sigh. It is silent. The sigh of the crowd is carried by the last exhaust puff of the engine.)

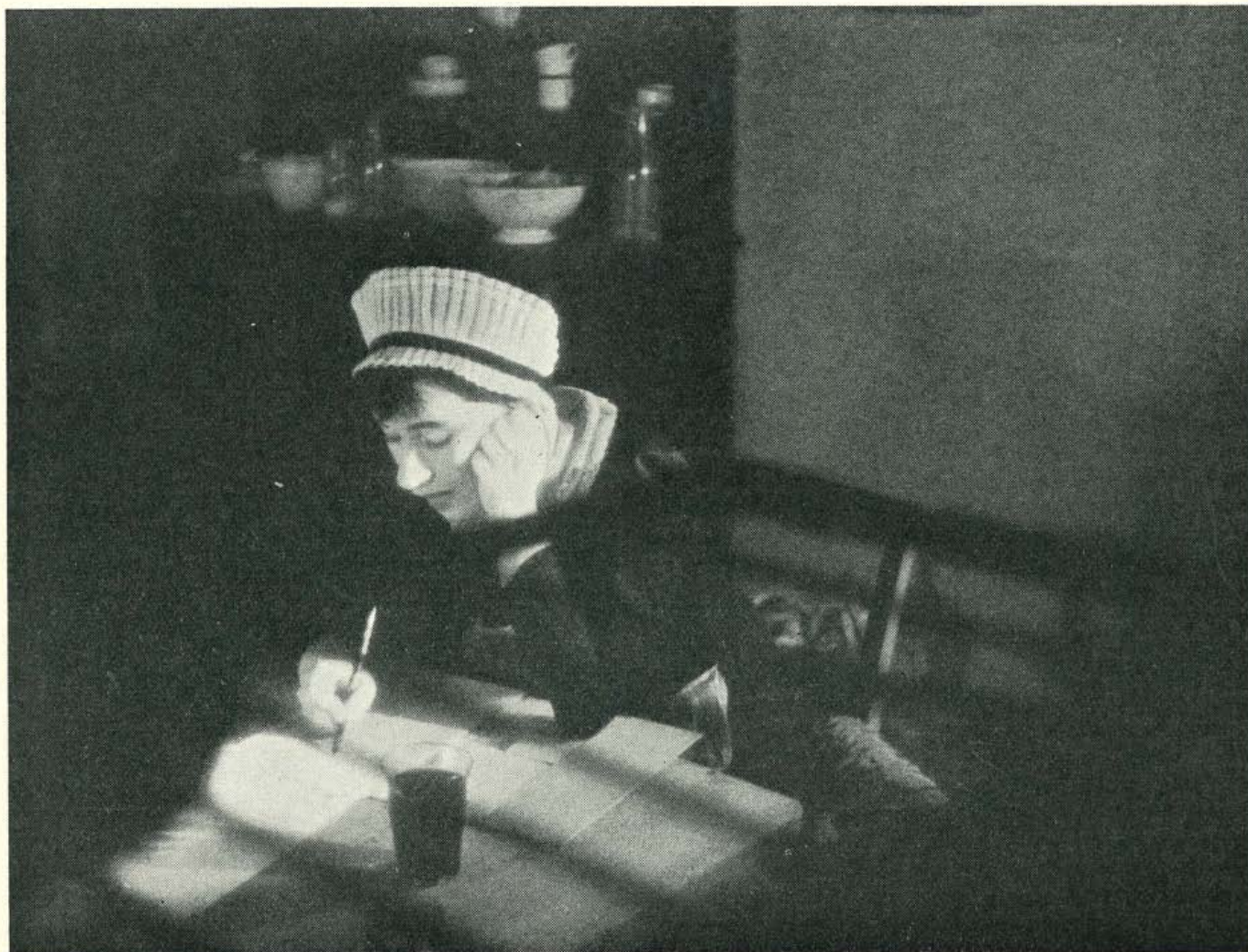
But by discussing in this way chorus and imagery and monologue I only mean to give the broadest indication of the new possibilities. Practice has a habit of exploding all theories and generalisations, and you will get far more by watching this new sound medium at work than by reading articles about it. *Deserter* is a far richer discourse on sound than any of Pudovkin's articles, and there is a more exciting discourse on sound in Cavalcanti's new film *Pett and Pott* and in Evelyn Spice's *Weather Forecast* than in anything I could possibly define.

The main thing is that sound must help to fulfil the mute, and mute must help to fulfil the sound. This is not silent film with sound added. It is a new art—the art of sound-film.

In *Pett and Pott* you will find the relation of sound and mute so close all the way through that

you may very well regard the film as of historic importance in the development of sound film. For certainly no sound film before has depended so little on stage example. Notice how the music has been written to create the mood of the theme. Notice how the sound strip invades the silent strip and turns a woman's cry into an engine whistle. Notice that a recitative is used in the train scene instead of the usual sound of the wheels on the rail. Notice how a commentator—a voice of God in the last instance—may be used effectively even in a story film. Notice the effect of joining a drum and fife band with a domestic quarrel, and notice particularly the dramatic point that can be achieved by cutting from one sound sequence to another.

Sound film is at the same stage of development as the silent cinema before the war. It is glued to stage example, and however many the variations we see or hear, they do not represent any fundamental breakaway from the dialogue drama of the theatre. But that breakaway must come. The documentary film will do pioneer work for cinema if it emancipates the microphone from the studio and demonstrates at the cutting and re-recording benches how many more dramatic uses can be made of sound than the studios at present realise.



From Cavalcanti's new film *PETT AND POTT*—"of historic importance in the development of sound film"

ECONOMICS OF THE FILM TRADE

SOME FACTS AND FIGURES FROM SIMON ROWSON'S ADDRESS TO THE BRITISH ASSOCIATION AT ABERDEEN

THE address delivered by Mr. Simon Rowson, President of the British Kinematograph Society, to the British Association on September 11th, contained some material of the greatest importance to the student of the film in relation to national life, and we are indebted to him for permission to quote extracts from it for the benefit of our readers. The economics of popular commercial entertainment is a subject that has never been adequately surveyed, and although the subject of this paper—the value of remittances abroad for cinematograph films—covers only a very small corner of that field the researches it involved have enabled fresh light to be thrown on the whole structure of the film industry and on the astonishingly large part which it plays in the life of the community.

When Mr. Rowson first undertook this investigation for the Board of Trade, he found that the only figures available on the subject of remittances abroad were misleading; for instance, the British Trade Returns for the value of imported negative films from America (the principal source of imported films) was given as £35,000 and the footage as 1,959,000, which represents an average of 4/3d. per foot. In fact the values of films imported from America may in very exceptional cases fall as low as about 4s. per foot, but the values of probably more than 95 per cent. of them range from £1 to £20 to £30 per foot. The difficulty of arriving at an accurate return is due to the organisation of the film trade. The film business, in the main, is in the hands of so-called "renting" companies who acquire films from various sources and then distribute them among exhibitors who can be induced to rent them for exhibition in their cinemas. Out of 476 imported films registered in 1933 for distribution and exhibition in Great Britain, 330 were registered by 9 American-owned companies directly representing the leading American film producing companies. These 330 films include practically all the most important subjects and their value in the aggregate must be at least 90 per cent. and probably 95 per cent. of the total. The money remitted to their principals by the American-owned renting companies, acting as agents for the producers, represents not only cost but also the profits made by the renters in this country in their business of distribution. But they do not attempt to distinguish between what proportion is profit and what is cost; and if they were called upon to declare the value of a film upon importation the task would be almost impossible. It is, in fact, impossible to pre-determine the value of a film as an article of commerce. That value depends on a host of in-

tangible and incalculable factors, such as salesmanship, showmanship, public taste, degree of novelty, date of release and so on, and for customs purposes the importer merely declares the actual cost of the prints, or, in the case of negatives, a token figure of 4d. to 6d. a foot.

It was therefore necessary to approach the problem by indirect methods; by finding out the size of the fund in the hands of the renters or distributors, it would be possible, by deducting from it all known payments, expenses for goods, services and profits paid or belonging to British companies and persons domiciled here, to arrive at a balance representing the amounts available for remittance.

First, the total expenditure by the public on cinema entertainment had to be ascertained. There was no practicable method of determining this sum except in relation to the entertainment tax collected. Unfortunately the Excise Department do not keep separate returns for different entertainments or even of groups of entertainments, but with the aid of an authority who had made a special investigation of this subject the entertainment tax on admissions to cinemas last year (1933) was estimated at £6,700,000; this figure being probably correct to within £100,000.

In general, the entertainment tax is one-sixth of the total charge; but there are many exceptions. Thus, a 4d., 5d., 6d. and 7d. ticket each carries a 1d. tax amounting therefore to 25, 20, 16.7 and 14.3 per cent. respectively. Throughout the main cinema price scale there are similar variations except that at no other price than 7d. does the proportion fall below 16.7 per cent. In order to determine the average ratio between tax and gross payments on taxed seats, Mr. Rowson obtained a detailed analysis of the sale of over 300 million tickets during the first half of this year in more than 2,000 cinemas; a sample which extends to probably more than one-half of the cinema admissions in the country. The result of this analysis gave a ratio of exactly six to one. This unexpected result was due entirely to the 7d. seat, the effect of which at a tax-rate of 14.3 per cent. counterbalanced precisely the amounts in excess of 16.7 per cent. paid throughout the entire range of other seats. It was therefore possible to calculate the aggregate of payments by the public into the cinemas as six times £6,700,000, or £40,200,000, of which £33,500,000 is the amount remaining after tax had been paid.

This figure gives us some idea of the immense importance of the film industry to the country, and still more so when we consider what these figures

indicate as the number of annual admissions to the cinemas. The average price per patron indicated in the ticket-sales already referred to is 10.31d. There is good reason for assuming that these ticket-sales apply to about 65 to 70 per cent. of the total cinema admissions and that on the average the price paid is somewhat higher in the theatres to which they apply than to the balance of 30 to 35 per cent. of admissions in the remaining theatres. If it be assumed that the average admission price in these remaining cinemas is 9.5d. the average for the whole country will be about 10.07d. Over a total payment of £40.2 millions this represents 958 million admissions a year or approximately an average throughout the year of $18\frac{1}{2}$ millions per week; (or, including Ireland, about $19\frac{1}{4}$ millions per week). It is a little less than was generally accepted as the number of admissions a few years ago, but except that it has probably not kept pace with the general increase of the population, probably no actual or appreciable change has really occurred in the last few years. Including Ireland, therefore, the net. value of the admissions would have to be increased from £33.5 to nearly £35 millions for Great Britain and Ireland.

This sum of £35 millions in the hands of the exhibitor in Great Britain and Ireland has to serve many purposes. It has to pay first for his running expenses—rents, rates and taxes; salaries and wages; repairs and removals of his structure, advertising and consumable supplies. A large portion of the balance is paid for the show, which consists of the film programme and in some cases of one or more items—musical, spectacular or vaudeville. But the proportion of the total payable and paid to the renter or distributor from whom his film programme was acquired varies in special cases between very wide limits. It depends upon many considerations, principally on the bargaining skill of the exhibitor's buying representative and the renter's salesman. "I venture to suggest," said Mr. Rowson, "that in no other industry in the world, not even in the bazaars of the East, is the art of bargaining exercised with as great skill as in the selling of films." It led some years ago to a number of very marked trade abuses and, when the Bill which became known later as The Quota Act was passing through Parliament, special provisions were introduced to regulate and restrict the conditions under which films could be traded for exhibition.

But while the proportion of the cinema receipts paid for films varies between very wide limits, in most multiple-theatre groups under one ownership or control (technically known as 'circuits') there is a tendency for the average over the whole circuit to approximate fairly closely to one another. And the mean value for all these houses is that of the net. receipts after deducting entertainment tax, the proportion paid for films is 33.7 per cent. Against a total net. receipts by exhibitors of £35 millions (allowing £1.3 millions for exhibitor receipts in Ireland on which a contribution is paid to renters in England) this represents a total receipt by renters of £11.8 millions.

The principal payments made by renters out of this fund of £11.8 millions are on account of wages, salaries and general overheads, import duties, prints (of films) and advertising (including trade shows), amounting to £3.7 millions, leaving £8.1 millions with the renters. Out of this reduced fund is provided the means for paying for the cost of British films, after allowing for the revenue from abroad derived from exporting British films. Mr. Rowson estimated that the value of last year's output of British films was £2.9 millions, to which should be added about £100,000 for the cost of the news reels, apart from the cost of the negative and positive film used in such news reels, making £3.0 millions in all. From this sum must now be deducted an export trade already amounting to about £600,000, leaving the net. charge for British films as £2.4 millions. This leaves £5.7 millions still undistributed by the renters. A deduction should now be made from this sum of the profits earned and retained by the British renters on this business, which can be put at, £400,000—£500,000. The balance of about £5.3 millions represents the sum available for payments on account of imported films. More than 90 per cent. of this sum is remitted by the American companies established here to their parent companies in America; but before the final remittance can be calculated a deduction must be made for income-tax paid by these American concerns here, which can be "guessed" as about £300,000. This leaves for net. remittances to all countries about £5,000,000. Adding to this some £500,000 of the total exports of British films, which comes from countries other than the United States, one can safely say that the net. value of the remittances to the United States in 1933 must have been about £5,500,000.

The following is a tabular statement of these final results:—

	U.S.A. £ (million)	Other countries £ (million)	Total £ (million)
Remittances for foreign films	5.3	—	5.3
Receipts from British films shown abroad ..	0.1	0.5	0.6
Net. remittances abroad	5.2	.5	4.7

"The figure of £4.7 millions," concluded Mr. Rowson, "is my estimate of the net. value of the invisible balance of trade in cinematograph films and consists of £5.3 millions of invisible imports and £0.6 millions of invisible exports. There are, of course, other remittances, both outwards and inwards, not included in any returns. There are the salaries of British artists abroad and of foreign artists here; the royalties and payments to British authors; and the royalties and other payments in connection with the use of American sound-recording and reproducing machines installed here. I have no way at present of forming any estimate of these amounts, but I have very little doubt that on balance these would account for a further half-a-million of remittances to America."

THE SOCIAL PURPOSE OF THE FILM DIRECTOR

By David Schrire

Cape Town Film Society

A discussion by a correspondent from South Africa of the relation between the film and modern social conditions

THE growth of the film, admittedly one of the most effective propaganda forces ever known to man, has been accompanied by a collateral intensification of the rift in all Western societies. "Civilisation," with its back to the wall, has, for the purpose of its own preservation, perfected a film production which has achieved its avowed object. All institutions, political, social and aesthetic fundamentally reflect and assist in the maintenance of the predominating interests in control of the productive forces in their particular era. To this the film is no exception.

Born when the imperialist scramble for Africa had developed into a staid and perfectly legal ratification of the "partition," the film's formative years were spent during the period of exploiting these new markets and tentative seeking after fresh ones. The final tension of economic rivalry such as we have to-day had not yet been reached, and within rather loose boundaries, scope and opportunities were afforded to it. It was then that the importance of *movement* either of the object to be filmed or of the camera was fully realised. The old "westerns" which were so popular during the war were, within the technical limits of that time, a true reflection of the limits of cinema.

But the conclusion of the war and the resumption of economic warfare gave an amazing impetus to technical research. In order to compete in the world's market countries had to under-sell, and the country with the most up-to-date machinery and labour-saving devices had an advantage over others which were later in entering the struggle.

The film obtained its share in this new industrial revolution and mechanical devices not only established it as an easy and informal entertainment medium but, what was more important, cheapened the cost of production; for the importance of the film both as a profit making concern and as a medium for national propaganda was suddenly realised. America had made her first contribution to the world.

But development ceased for the reason that social and political problems of threatening magnitude confronted the world; strikes of hitherto unknown importance, revolutions, political unrest and Socialist majorities were startling indices of impending and widespread trouble.

And the film sturdily served its social purpose. It was twisted both in form and content to perform a function not altogether dissimilar to that of the ancient Roman circuses. This service to which it was put was not consciously effected by one or all of the producing companies. The bias was as



From THE SCARLET PIMPERNEL, by Alexander Korda, in production

(London Film Productions)



Jackie Cooper as Jim
Hawkins in **TREASURE
ISLAND** (M.G.M.)

Gabriel Over the White House, Blood Money, Damaged Lives are illustrations. Slickly, often admirably produced, they are effective for what they describe alone. But the roots of the evils of which they treat, the causes and cures are romanticised, distorted or altogether omitted. Their aim is to delineate and by doing this they are calculated to deceive the audience into thinking that the

much a part of its historical-industrial development as was the very mechanical medium it employed. Social laws compelled it and no blame can be attached to any individual.

The star-system admirably illustrates the Roman circus function of the films. It helped in drugging the audience, dulling it to reality and effectively prevented it from doing any serious thinking. The film had reached the tit-bits stage. It became established as the opium of the people. That is the position in which we find the bulk of modern films.

Recently, however, a new subtlety has been discernible, a change in emphasis both on technique and theme. The Roman circus is beginning to pall. It has to be "pepped up." For economic conditions have not changed; they have become worse. Society is splitting, and splitting consciously. It is becoming more and more difficult to drug audiences by the old type of picture. The star system is no longer the mental lethal chamber that it was; it has outgrown its use. So cinema suddenly discovers that it is an "art." "Montage" is used to explain and obfuscate everything. The terms "angle" and "overtone" are indiscriminately discussed and "narratage" is hailed with acclaim. Allied to all that remains, the worn out star system pathetically supplements the new "arty" phase of cinema just as marriage and religion remain to-day, hang-overs from the time when their existence served a definite purpose. For social institutions are always one step behind the change demanded by the productive forces.

With regard to theme we see a tendency to treat of current social problems. But such films are only important for what they omit. *The Mayor of Hell*,

film industry has at last woken up to its social responsibilities. Galsworthy, Hanley and Sinclair Lewis do the same for literature. The description of effects unrelated to causes is just one more step in the direction of showing the extent to which the economic system is up against it. That is its final refuge, the ultimate attempt to delude. It dissipates the sharp focus of that potential awareness in all audiences. Mock seriousness masquerades as realistic analysis, "half way houses" as satisfying fulfilments.

But the position of the intelligent film director to-day is difficult. He pleads for a free conscience, for the right to make a film precisely as he wishes, untrammelled by the box-office mentality of the producer. He points to films like *October* and *Potemkin*, to *Deserter* and *Storm Over Asia*. Let us deal with the Russian films. It is true that a greater scope for experimentation in treatment exists in Russia to-day. But that is not everything. The right to choose the theme is also made by the intelligent director. He must do this in order to be logical. For theme is as much a matter of conscience as treatment. In fact it is probably more important; since no one can put his best into any piece of work the nature of which does not appeal to him. I know of one director who would rather make a picture glorifying cannibalism than assist in any way to make a film in which there is the slightest cruelty to animals. That is his right if he is to satisfy his own conscience.

Russian directors are even less free in choice of theme than European or American directors. For Soviet ideology is based on the hypothesis that all art is class propaganda and it is a fixed policy that their art must reflect and glorify the working class.

HIDE-OUT, by W. S. Van Dyke, with Robert Montgomery (M.G.M.)



Less articulate, but none the less effective is the position in the Western world; but it is more complicated because it shows a subtler approach. For here apparent exceptions leap to the mind; but these are no more true than are the cant phrases "freedom of speech" and "liberty of the subject." Just as speech to-day is free so long as it does not endanger the foundations of our presently constituted order of society, so also are films like *Kameradschaft* and *Blood Money* permitted public exhibition. Their menace is too remote to excite either the censor or the police authorities. The increase in economic misery, however, points to the tightening up of our laws with regard to censorship and the resultant withering away of such voluntary associations as Film Societies is to be expected. We are reaching the stage where the existing controlling forces can no longer afford to concede rights which once were harmless. Films that were deemed innocuous yesterday may be subversive propaganda to-day. It is significant that there have been more prosecutions for freedom of speech since 1919 than during the hundred years before that date. Openness of partisanship and clarity of purpose are beginning to find explicit consciousness.

In this maze the poor film director finds himself. He is coming to realise that it is only within these accepted limitations that intelligent discussion of films can be carried on; and that he must postulate the existing social fabric for all work undertaken. The function that the film performs within this social fabric must always be borne in mind. But let him not think that his conscience would be better served in Soviet Russia. For the same restrictions more harsh, because more clearly defined and exact, apply there. He must come to realise that he cannot make pictures on themes of his own choice nor in his own way. Until he adopts a definite political outlook, a *weltanschauung*, unless he takes sides in the struggle between the "two nations," he will suffer like a dumb animal—unaware of the reasons for his discontent. And unfortunate indeed is his lot if he happens to find his sympathies

with the "nation" which is not in control of the productive forces. For in that case he cannot even be compared with the professional writer who finds himself in a similar position. The requirements necessary to produce a film are many and expensive; a book, but pen and paper.

But the film director at least will have the satisfaction of knowing what he is striving for, of understanding the difficulties of his position, of realising the remedy. In such an event there can be no compromise—only an escape into idyllism. And such an escape is a bitterness for its function is to be irrelevant; and irrelevancy to-day is an opiate, a return to the Roman circus.

It is interesting to note that at the recent meeting at Aberdeen of the British Association for the Advancement of Science films were used to illustrate a number of the papers read. Mr. C. Young, reading a paper in the mathematical and physical sciences section, showed a film on the 74 inch reflecting telescope of the David Dunlap Observatory, Toronto University, Canada; Mr. A. G. Lowndes brought a film showing the movement of ostracod spermatozoa. Professor F. Debenham showed a 16mm. film on an Eskimo kayak voyage to Aberdeen, while Mr. A. C. O'Deall used a 16mm. film to illustrate the population changes in Aberdeenshire to the present time. A sub-standard film on some features of the frog's utricular maculae was shown by Professor John Tait, of McGill University, Montreal, and Dr. W. J. McNally; Professor D. Katz, Manchester University, used a film on problems of the psychology of needs and one on the Forest Research Institute at Dehra Dun, India, was shown by Dr. R. MacLagan Gorrie.

FILMS AND PEACE

A SURVEY AND A PLEA

By John Sydney

IN surveying films connected with peace and war it is well to make a division into two sections: those produced with a definite purpose in view, i.e., the furtherance of the cause of peace, and those whose influence for or against peace is wholly subservient to the story, in whose theme the subjects of peace and war are encountered by chance.

In the first section we find that the League of Nations Union has produced two films, one a 4-reeler, *The World War and After* and the other a one-reeler, *Lest We Forget*. Both of these are now out of print, but I understand that the former is being re-issued and that another is in course of production dealing with the economic interdependence of the nations. These films are produced primarily for showing in schools and very seldom see the light of a public cinema.

As they may be said to have been produced from a non-commercial standpoint they are really the only true representatives of our first section, but there is one other group worthy of mention here. This consists of three features which were shown recently at the Movietone News Theatre: *Peace or War?* a symposium of the views of four eminent women, Lady Oxford, Dr. Maude Royden, Storm Jameson and Madeleine Carroll, being introduced by Beverley Nichols; *Will Civilisation Crash?* with C. E. M. Joad, the celebrated philosopher, who dealt with war during the course of his main arguments and *Europe To-day*, with Vernon Bartlett, which showed very clearly the unsettled state of Europe at the present time.

These films were all made from a commercial standpoint, but they were excellent anti-war propaganda and were produced in an imaginative way.

First in the other section (of films which have a bearing upon peace without professing to any influence one way or another) we must consider the news-reels and news theatres. In these we find that a large percentage of the material consists of military parades, the launching of new and mightier battleships, mock fights, O.T.C.'s, the latest types of bombers and so forth. The bearing of such films as these is, I think, two-fold: where there are brass bands and fancy uniforms the influence in favour of peace is negligible or even contrary, while when the film depicts mock warfare, practice heavy artillery firing with blowing up of derelict ships, and so on, the influence probably tends to be anti-war.

There have been many feature films dealing with war during the last few years. Those which have had a derogatory influence have chiefly been those pictures which glorified war or made it the occasion for humorous and heroic adventures on the part of hard-boiled sergeant-majors or pretty lieutenants.

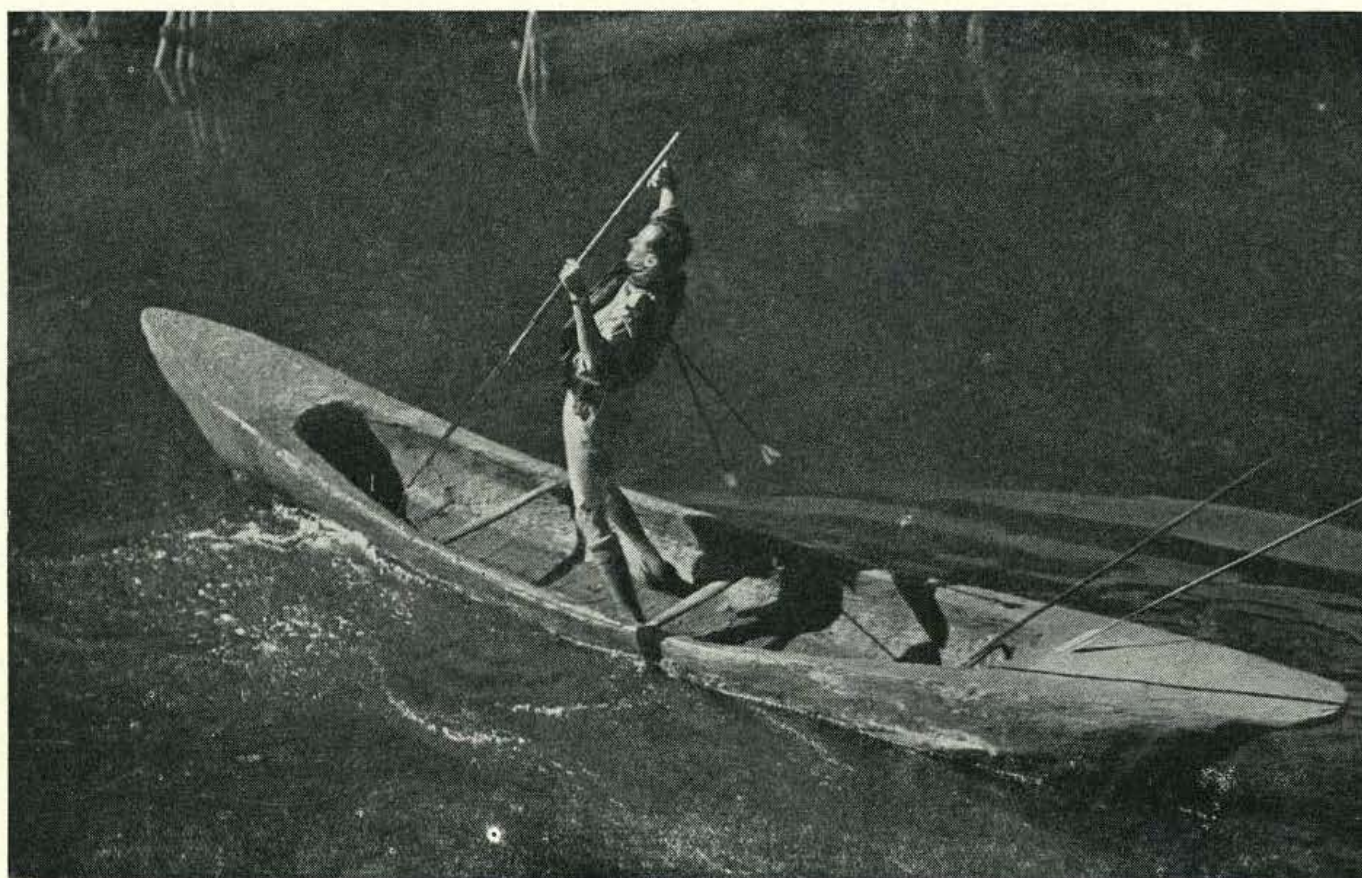
Those which have had an anti-war influence are also many, the classic, of course, being *All Quiet on the Western Front*. Two others which seem to stand out above the many produced are *I Was a Spy* and the Swedish film *En Natt*, which did double service in that it not only illustrated the horrors of war but it showed the heroic actions of war *in proper perspective*. People who argue that war is justified for the heroism it produces forget the amount of bestiality that is also its product. They shut their eyes to this as one of the unfortunate inevitabilities of war and let the heroism alone shine forth, drawing the conclusion, through this lack of perspective, that war is a good thing because it fosters heroism.

So much for the survey of films effecting the issue of peace and war. The array is not very formidable; in fact, the number of anti-war organisations who realise that war is something more than the mere child of scaremongers and considering the acknowledged propagandist power of the cinema with its weekly attendance standing somewhere between 20 and 30 millions, it is remarkable how few films directed against war have been produced.

Now I come to the part that I call a plea; it is a plea to the various anti-war organisations to make their own films and an endeavour to suggest lines on which they should be made. I know that all organisations, when they are asked to do anything like this, argue that they have not enough money; but it seems to me that if the League of Nations Union is making *some* films the difficulty of additional cost and of incorporating public with educational appeal should be surmountable; and if a director like John Grierson (in other words a director with a reputation for producing first-class documentary films) could be employed, their sale as 'fill-up' shorts should be assured.

I do not propose to discuss the causes of war or the paths to peace, but I will take two main factors with a bearing upon the production of anti-war films. (Anti-war films as opposed to peace films, the difference being that the one is destructive and the other constructive. However, old opinions must be destroyed before new ones can be instated).

The first factor is nationalism. Intense nationalism is taught at schools in the form of history, it is praised universally as being a good thing and it is practised by a large majority. Yet what is it? Nationalism is, in the main, composed of two ingredients: mass-hatred and mass-vanity. Mass-hatred of countries other than one's own and mass-vanity for one's own country. The task of anti-war propaganda of any sort should be to make mass-hatred and mass-vanity as morally bad in the eyes of human beings as lust and individual vanity are at the moment.



BOSAMBO, by Zoltan Korda ; with Paul Robeson and Nina Mae McKinney

(London Film Productions)



Madeleine Carroll in *THE WORLD MOVES ON*, by John Ford. A sincerely produced story with an anti-war theme (Fox)

In the second place the film can show the horrors of war far more realistically than any other medium. It can explode the "patriotic heroism fallacy" and show that what heroism there is in war is buried far beneath a thick layer of bestiality and it can show that what is often taken for heroism involves deeds which, if committed in times of peace, would cause a man to be put in prison rather than earn him the Victoria Cross.

On the other side of the matter (the pro-peace as opposed to the anti-war propaganda) the film can give publicity to peace movements. One of the greatest benefits pacifism ever received in this country was the uproar caused by the famous Oxford Motion: "That this House will in no circumstances fight for King and Country." In the words of Dr. Vergin in *Sub-Conscious Europe* "Hate pays a higher psychological dividend than can be obtained from international amity, sympathy and co-operation"; because of this pacifism receives very little publicity through the popular press of this country. Naturally war-scares and army manoeuvres are much more interesting and it is by giving the peace movements publicity which it cannot receive elsewhere that the propaganda film can do excellent work, bearing in mind that the speediest way to give anything publicity is to make it the subject of popular controversy.

I should like to mention in conclusion a very remarkable film I saw the other day. It was an authentic record of the World War and I believe there is some possibility of its being released in this country in the near future. It covered the war from every angle and in every country where fighting took place, as well as allotting special sections to war in the air and on the high seas. Every shot

was taken on the spot without any faked studio scenes. Great battleships are seen being sunk; the wounded are seen in all reality of mud and dust and bloody sweat.

Here is realism; these are no tricks of photo montage—men endlessly marching or falling wounded, their wounds painted with Leichner No. 3, their bandages and rifles out of the studio wardrobe. Here is the reality of war and perhaps the strongest point in this particular film is that it points no moral but leaves the facts to speak for themselves.

And in this direction lies, I think, the function of the peace propaganda film at the present time, to show the realism of war; to illustrate the undoubted fact that the heroism of war is far less than the bestiality and to make people fear war more than they fear anything on this earth. When this is mentioned people often say "Oh, but you mustn't make people frightened. Fear is the cause of war." Where they are wrong in this attitude is in taking fear as a purely abstract entity and forgetting that there must be something to cause the fear. The fear that lies behind war is fear of a very different sort from the fear of war itself and the fear caused by an exposure of the facts and emotions of war can lead people to but one conclusion: peace at any price.

My plea, then, is that the League of Nations and other peace organisations should make it not the least important of their functions to expose the patriotism bogey and to show up war in its true colours and in this, one of the strongest weapons to their hand is undoubtedly the film.

[The above was originally delivered as part of a lecture on "Films and Peace" before an anti-war organization. I have since seen a film whose anti-war influence will, I feel sure, prove greater even than that of *All Quiet on the Western Front*. This is *The World Moves On*, a Fox production starring Madeleine Carroll and Franchot Tone: the greatness of the theme and the scale on which it is handled could not fail to stir the hearts of the most militaristic. The film does even more than show the horrors and senseless brutality of war itself—it endeavours to show the chaos and the utter futility of a world endeavouring to recover from a war, the greed and lust for possessions which characterises our age and which will smother civilisation (and lead to another war) unless a remedy is found. The words of the heroine ably express the concept: "We have won the war but we have lost the things that matter—love and faith and loyalty."]

THAT NEWS-REEL VILLAINY

By David Ritchie

I CAN'T help it. You must blame this article on to a constant stream of press-cuttings which has been finding its way to my desk—of "letters to the papers," that is, to the hospitable columns of the *Times* and the *Manchester Guardian*. There have also been "letters of protest" with which it has been my pleasurable duty to deal.

During February, 1933, a colleague and I made a point of seeing as many news-items as possible and of noting the subject-matter of each. At news-theatres and at cinemas, all in the London area, we saw between us 296 items put forward as news during that period. These we classified. About thirty per cent. dealt with sport, thirteen per cent. had any kind of military or naval significance, three per cent. showed activities of Royalty, three per cent. showed ceremonials not so far included, nearly thirty per cent. we considered as being of travel, political, social, commercial or industrial interest, and the remaining twenty odd per cent. we left as miscellaneous items. I must recall that the sport figures included the controversial Test Matches then being played in Australia and that the military figures, including any parade or use of troops or sailors, launches of battleships and so forth, included also reports of the fighting in Manchuria, nearly three of the thirteen per cent. of military items being from Japan alone.

Further, the geographical distribution, in percentages, was as follows:—pictures from Great Britain and Northern Ireland, 37; British Empire and Irish Free State, 7½; U.S.A., 20 (of which one-third were not very topical sport items); Europe, 28½; Japan, 3½; and the Rest of the World, 3½. The figures are interesting, but comment is not necessary.

Nobody knows better than do I the fallibility of all these figures and that is the reason why they have so far been shown only to a few of the choicer

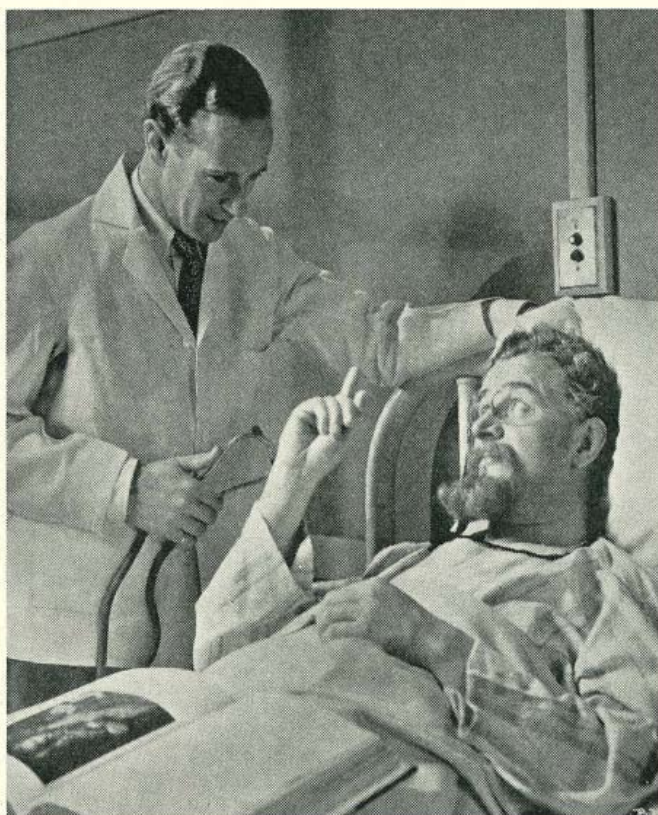
spirits whom I could trust not to misrepresent them. For one thing, they record the *numbers* of items and not the *screen time*, and therefore not the degree of emphasis, devoted to each category. Also, the division into categories was often a matter of personal opinion. However, there they are for what they may be worth and it is my belief, paying special attention as I do to news-reels almost as a matter of routine, that those figures have not significantly altered since, though there are weekly and seasonal variations.

Of course, all this only goes to prove that I am a partisan for the news-reel and for everything undesirable—duty being liable at any time to bring me in touch with their editors, it is as well for me to keep on the right side of them . . .

That is true only to a certain extent, for I carried our analysis a stage further still. I wanted to know just what percentage of those items we saw during that month or so had any *real topical pictorial news-value*. So I counted them. Thirty-five per cent. of the total. Well, I might have been a little narrow, so I counted next the border-line cases of items which did not interest me very much but which might have been acceptable as news by some other people; one man's news being another man's gossip and *vice versa*. I got another forty odd per cent. . . So a mere twenty-five per cent., just one-quarter of the total, was cast irrevocably into outer darkness—and I can assure you that it included every military parade, though one or two of the battle-ship launchings were given a commentary by a certain



Diana Wynyard as Clare Corven in *OVER THE RIVER*, from Galsworthy's last novel, directed by James Whale (Universal)



Leslie Howard in *OF HUMAN BONDAGE*, from Somerset Maugham's novel, directed by John Cromwell (Rad.o)

company which lifted them well into the border-line lot. However, every shop-girl likes a soldier and I am not here to quibble over an odd one or two per cent., especially when, after all, the cinema was made for the shop-girl.

An astute friend, well-known and respected in the trade for her perspicacity, made a significant remark when I mentioned another aspect of this news-reel business to her. Repeated visits to pit, gallery, circle and news-theatre have shown me that men preponderate considerably in the news-theatre audiences, and that this preponderance is very roughly in proportion to the preponderance of women in ordinary cinemas running the drama stuff. I had long known a middle-aged ex-soldier who goes regularly twice and sometimes three times a week to news-theatres and I knew that he had only once or twice been inside an ordinary 'flick.' I have known other men very like him, but I now had the woman's view of the news-theatre when my friend wanted to know whether the great number of men in news-theatres was responsible for the amount of sporting items shown, or whether the showing of so many sporting items was responsible for the small number of women in news-theatres? I leave you to work that out, but it seems to me that the way to popularity for the news-theatre lies through less effeminacy and more intelligence rather than otherwise.

Now, as I have always found news-reel editors to be surprisingly courteous human beings, I am going to tell them what I for one should like to get from their reels. I sympathise with their difficulties, political and technical, but I heartily wish they

would make a better use of their resources—resources so peculiarly suitable for showing us more of the world in which we and others have perforce to live, in giving us a sympathetic and honest 'slant' on the lives and circumstances of others and in keeping us abreast of the aesthetic, cultural and scientific achievements of the brave new world. Maybe the editors feel the same way themselves about it, but are constrained by other ideas of popular requirements? I would remind them that their constraining influences must be badly at fault when they make for the inclusion, if only occasionally, of scenes violently repulsive to the average filmgoer. Perhaps those influences are wrong in other respects also? If news-reel editors were to assert their own private judgments I should be the first, and by no means only one, to applaud loudly.

To conclude, I must give vent to a dark foreboding on the subject of news-reels with which the report of the British Board of Film Censors has filled me. Does that remark about the censoring in future of "topical films taken over a period of time and strung together with a running commentary in order to provide a 'story'" mean that we shall never again see such a film as that which Mr. Vernon Bartlett commentated for Movietone? I refer to *Europe To-day*, the survey edited by the enterprising Leslie Landau. Or must all such things be diluted in future—actual photographs (I exclude horrors in bad taste from the range of my sympathies) be liable to suppression at the dictates of partisan forces, merely because the events which they depict have receded into the historical perspective? If that is so, and I fear it is, then our agitators will have scored a notable blow at the most vital of all the uses of news-reels, namely their use as historical records.

TO THE EDITOR

Dear Sir,

May I be allowed to congratulate you on the trend which *SIGHT AND SOUND* is now taking—namely the internationalism symbolized by the inclusion of Moholy Nagy's article.

Cinematic criticism has truly been called the Cinderella of criticism, and in most cases it would be more correct to prefix the title "illegitimate"; but when it comes to the writings of such people as Rotha, Nagy, Arnheim, Grierson, and Pocknall then we may take it for granted that they, as film workers, have something authoritative to say.

With regard to the experimental films such as Nagy, Richter and others make it is interesting to note that the criticism (and especially analysis) is scanty. Now, the general public is well advertised of the comparative erotic-stimulation effects of the well known "stars,"—they are even beginning in some cases to look for the name of the director (miracles do happen even to-day) but it will take a long time before the present, or even the rising generation learns to appreciate the beauty of light and shade in a picture, pictorial composition, visual counterpoint, and that blending of shape, movement and intensity of light which makes the *Lichtertanz* films such a joy to watch and to hear.

Lastly, the article by Mr. Pocknall is very much appreciated by those of us who are doing experimental film work. May I suggest that he cites examples from films which we are all likely to see in the commercial cinema; some of us have to film under difficult conditions and we are glad to learn from those who are qualified to speak.

Yours truly,

F. LIGHTFOOT,

Hon. Assist. Sec., Independent Film-Makers Association.

FILMS OF THE QUARTER

By Paul Rotha

BEFORE the august presence of the British Association Mr. Simon Rowson recently told the world that eighteen million people go every week to the movies in Great Britain and that in one year £40,000,000 is passed across the box-office grille. Astounding figures, perhaps, possible only in a country where the standard of living permits expenditure for leisure, although such indulgence often comes before satisfying the more essential needs of life. Astounding figures, when you go through the squalid streets of the depressed areas or observe the spiritless faces of the Employment Exchange queues. But cinema is blind to the unpleasant things of life and the projectors chatter their usual ribbon of fictional fabrication, avoiding all the larger stories of to-day and burrowing still deeper into the escape world of romance.

It has been a writers' quarter in films; Priestley, Lonsdale, Beverley Nichols, Margaret Kennedy, the immortal Stevenson and the Hecht-McArthur team. Of the bunch the American pair make the grade best. *Crime Without Passion*, the first of four pictures to be produced and written by Hecht and McArthur for a Paramount release, is an unusually interesting experiment. Not only does it make history in being the first successful film to be produced in America away from the Hollywood location, but its original treatment of not altogether unfamiliar situations marks a welcome breakaway from the rubber-stamp styles of Hollywood. You may not perhaps wholly care for the arty-symbolic methods employed to help the film along. You may, with me, dislike the Lee Garmes arty-photographic effects. But you will note the low key in which most of the action is played, giving for once melodrama its proper values, admire the ingenuity of the direction and the dynamic of the dialogue as well as appreciate the hitherto unscreened Margo. If we must have melodrama, let this be the kind and may the future efforts of this

writing-directing team prove even more interesting.

No greater contrast in style could be found than Fritz Lang's *Will of Dr. Mabuse* and the Hecht-McArthur picture. Lang has many experienced tricks and a real flair for handling the superficial incidents of melodrama which *Crime Without Passion* lacks, but he cannot bring to the absurdities of Thea von Harbou's story any of the human understanding and sophistication which make the American picture so attractive. This new chain of illogical exploits woven around the old Mabuse idea contains all the vices and virtues of Lang's earlier efforts. Atmosphere and detail are splendidly contrived; no one can arrange the detailed paraphernalia of a coiner's cellar or a police chief's office so well as Lang. Pulsating situations succeed one another with the rapidity of machine-gun fire. But it is all like a house with no ground floor. It is in a permanent state of collapse. It never lives for a moment. This has always been Lang's undoing. His tricks are good; his shooting is to the point; but his material is futile and he seems happy with it so.

From melodrama to romance, which has never given a better story to the screen than *Treasure Island*. Metro-Goldwyn have certainly paraded its excitements in honest buccaneering style. Presumably designed partly for child audiences, some anxiety may be felt that its butchery is too fleshy and its bloodshed too real for the little friends of this world, but Victor Fleming has done



Otto Wernicke as Kommissar Lohmann in *THE WILL OF DR. MABUSE*, by Fritz Lang; shown at the Academy Theatre, London (Electa)



From Alexander Korda's spectacular film, *THE PRIVATE LIFE OF DON JUAN*

(London Film Productions)

no more than picturise the Stevenson description with all the colour of the original. The characterisation arouses criticism which must be governed by personal tastes; but I, for one, am heartily sick of the champ tradition of snivel and slime which appears to be the ultimate issue of any Beery-Cooper association.

Turning to more serious meat, Viertel's ably directed *Little Friend* is assured of a widespread weeping success and in many ways presents a new venture for the Gaumont company. Agreed, that it is hokum from a bad script by Margaret Kennedy with some stupid dialogue; agreed that it is anaemic fare after the brilliant psychology of *La Maternelle* and *Poil de Carotte* (without which I doubt if it would have been made, a criticism of the producers not the director); agreed that one of the most interesting angles on the story, the class relationship of the poor-little-rich girl and the errand boy, is wholly avoided; agreed that the over-publicised Pilbeam child is both physically and mentally beyond the role of the victimised daughter; but I believe Viertel was intelligently sincere in his aims and I am thankful that he was permitted so much. Moreover, as a result of misdirected publicity, too

much has been written about the child and insufficient attention paid to the capable handling of a difficult part by Lydia Sherwood and the excellent photography of Krampf. But coming from the Shepherds Bush stable it is a step, a very small step, in the right direction. Two further Gaumont films lighten our horizon; a sumptuously mounted *Chu Chin Chow* (why dig that up?) and Beverley Nichols's *Evensong* with Evelyn Laye, from Walter Forde and Victor Saville. Neither picture is likely to stir you deeply, but both mark progress in production style; albeit both lack any of the finer qualities of good movie.

Korda's new glamour-manœuvre opened with the usual social pomp which we have come to associate with this facile producer and *Don Juan*, from a Lonsdale story, has all the sugary bits and pieces with which this engaging Hungarian builds his movie fame. But, alas, an aging Fairbanks is no Laughton or Bergner on which to climb to fame. The prettiness of women and the luxury of decor never yet have made a film. Deprived of an actor's prowess and personality, this Korda film exposes the threadbare texture of the private life conception and makes even more difficult the shape of things

to come. Better conceived and better produced and infinitely more amusing is the Wilcox Nell Gwynn, uproariously foolish and dubiously accurate, but of its kind good fare. From personal recommendation I had hoped more from Priestley's *Sing As We Go*, more, that is, within the limits laid down for a vehicle for the vivacious Gracie Fields. Blackpool and Bolton are there in truth, but there through the eyes of the studio and not through the intimacy of an English journey. In these days of social unhappiness you cannot scratch the surface of an economic problem for the benefit of a gifted comedienne, nor can you employ comic effect to issues which are conditioning the very existence of countless persons. If this is to be the way of putting England on the screen, then stay in your studios, producers, and leave England to documentary.

Foreign films have been scarce, *Ces Messieurs de la Sante*, a diverting satire on big business methods with the French actor Raimu and the above-mentioned *Mabuse* film being the only two worth recommendation. But we are shortly promised Clair's recently finished *Le Dernier Milliardaire* at the Academy and the Film Society intend showing among other films this next season Piscator's *Revolt of the Fishermen*, Vertov's *Three Songs of Lenin* (which so greatly impressed Mr. Wells), Jean Vigo's *Zero de Conduit*, Otzep's *Amok* and Benoit-Levy's *Itto*.



Raimu in *CES MESSIEURS DE LA SANTE* (Film Society)



Margo, a new "star," photographed by Lee Garmes in *CRIME WITHOUT PASSION*: Hecht-McArthur; Paramount

DOCUMENTARY

SOME NEW G.P.O. SOUND FILMS

In the same way that the Grierson unit was the first in this country to free the camera from the formal limits of the studio into the wider realms of documentary, so the new G.P.O. sound films are successfully breaking down the barriers with which the studio people have surrounded the microphone. Sound has come late to this *avant-garde* group of documentary, but the first six months have shown progress beyond that of most producing centres. It all revolves on the question of using sound either creatively or reproductively, just as one of the fundamental differences between studio films and documentary lies in their totally distinct uses of the camera and cutting-bench. These major distinctions and first principles of sound are dealt with elsewhere in this issue. Here it is our aim to take some stock of practical examples.

To use sound creatively it is essential for the director to have the freedom of the microphone to the same extent as he has the command of the camera. Sounds, like visuals, must be collected and, like visuals, sorted and given life and meaning on the cutting bench and moviola. Recording and re-recording cannot be governed by the limitations of sessions, by the expense of purchasing library sounds or by the fees of large orchestras. Sound must be simple, ready to hand. Your director must have easy access to the recording instruments and time for endless experiment. And sound for documentary will not become significant until this is possible.

Cavalcanti has, I think, been principally responsible for the growth of sound experiment in the new G.P.O. films. Facilities for experiment being available, each of the first four pictures marks an advance on its predecessor. *Cable Ship*, the first of the group, directed by Stuart Legg and Shaw, makes use of commentary, natural sound and the vernacular, the visuals being shot silent and post-synchronised. It makes clear description of the mending of an undersea cable in the Channel, told without any fuss or particular virtue of direction. Commentary is narrated in a familiar manner but the actual task of repairing the broken cable is explained by the men on the job itself. A hint of future imagistic use of sound occurs at the end, when the sounds of the cable ship remain over the now reconnected telephone exchange.

6.30 Collection is a step forward in that it employs a partial musical background, commentary, natural sound and a small amount of direct recorded scraps of conversation giving colour to the whole. As its title suggests, it deals with the collection and sorting of a heavy mail at the Western District Sorting Office, a location presenting many difficulties because of its confined area and crowded scene. Anstey and Watt, who handled the picture, have overcome these handicaps by camera movement and the massing of detail for cumulative effect. *Under the City*, directed by Shaw under Elton's guidance, again makes use of spasmodic music background, commentary and the vernacular by the men on the job, its subject being the alteration necessary to telephone cables during the rebuilding of a tube-station. Observe particularly the slow-motion sequence of the stranded wires, as beautiful in its abstract rhythms as the plant photography of Percy Smith.

But it is in the last film of the group, *Weather Forecast*, that we find sound entering into an imagistic sphere. Directed by Evelyn Spice, the second woman director to emerge from Grierson's banner, it tells the story of the collection and dissemination through Post Office channels of information relating to weather conditions, taking in its stride the network of sources from which news of impending weather changes come, the deductions arrived at from this information, the distribution of them and the hundred and one parties affected by this service. Spice's shooting is worth careful watching. She is bringing something to her handling of documentary material, particularly human material, which we have been unable to get. It is, perhaps, an entire lack of selfconsciousness and, if she will pardon the criticism, her complete lack of interest in style. Despite its undoubted careful planning, her shooting seems just to happen in a matter-of-fact manner with no pretensions to angle or composition. Maybe she spends overmuch time in coming to the storm in *Weather Forecast*; maybe it has blown itself out long after we are interested, but this feeling may be corrected at a second viewing.

The sound track is impersonal commentary, natural sound and a passage or two of music. At times sound and picture pursue different rhythms but each builds to the same effect. Disassociated from its literary origin and without direct literary reference to the picture it overlays, sound is here used as an image to heighten or even give meaning to the visuals. It makes us realise for the first time that here is a new medium, here is an entry into a new and immensely exciting world where anything might happen. Such use of sound, in fact, adds a new dimension to cinema. Sound used thus in documentary opens up a new vista for experiment and

theory, making illustrative music and the old-fashioned narrative commentary as obsolete as pre-war movie. Sound enters into the picture; the picture enters into sound; separately they are meaningless; together they are a new medium. As in the growth of silent documentary, so in sound has the Grierson unit, collectively and individually, shown the opening to new and intensely interesting developments, which are likely to be received with enthusiasm in every quarter where cinema is intelligently understood. P.R.



WEATHER FORECAST
John Grierson production
directed by Evelyn Spice

YOUNG THINGS. Production : Zenifilms. Direction & photography, H. E. Turner ; commentary, Arnot Robertson. Length, 1,700 feet.

Young animals have an unconscious beauty of natural movement which always provides attractive material for the camera. The shooting of this unpretentious little short has been very well thought out and linked together by a familiar but well-written commentary of the intimate kind by Arnot Robertson, the authoress. There is also a certain sense of humour behind the camerawork which gives the impression that the director was laughing with rather than at the animals, an unusual departure in this type of subject which so often makes use of animals as curious creatures far removed from human reference. With the exception of some "dupe" scenes obviously included for accepted box-office reasons, this is one of the few animal films with which I have met that reveals an intelligent understanding of the material to hand. P.R.

SABRA. Production : Polish-Zionist-Sabra. Direction Alexander Ford.

"A small group of enthusiasts comes to Palestine, driven by nostalgia for the land of their fathers where once flowed milk and honey. But the soil which they have bought proves to be arid desert. A horrible toil of hellish dangers and pain starts. Exorbitant thirst has to be overcome, for the chief problem is water. The peaceable Arabian people have to pay the sheik for soil and water. But the colonists dig wells. They wish to give water for nothing to the poor Arabians, but the Sheik works against the foreigners in order to destroy them and retain his revenues. Secretly he locks the well. The peasants are desperate. Driving their cattle before them, they rush upon the colonists whom they think are to be blamed for the drying up of the well. An embittered fight starts. But the truth is discovered and after terrible effort the pioneers succeed in finding water in the great depth of their new well. The Arabians are reconciled and the peaceful work of building up the country progresses gloriously ; desert becomes blooming field, garden, vineyard, orangewood and growing city."

Thus does the Monopol Film Company write about its first film, seen recently in Prague. This self-criticism is as odious as the endless Zionist propaganda captions at the opening of the picture. The film itself, however, is cleverly made, well photographed, well acted and amazingly well edited. Fortunately there is no "exotic exciting action" but merely the struggle for existence, the struggle

between men and soil, greatest epic theme of any creation, origin of any culture and civilisation.

Men act their own lives in this film. Not only the mass of Zionist pioneers who act as crowd-workers but also the trio who lead the group of amateur actors ; Rowina, Bertonow, Meskin, the Russian-Habima people who left their old homes in order to find new ones in Palestine.

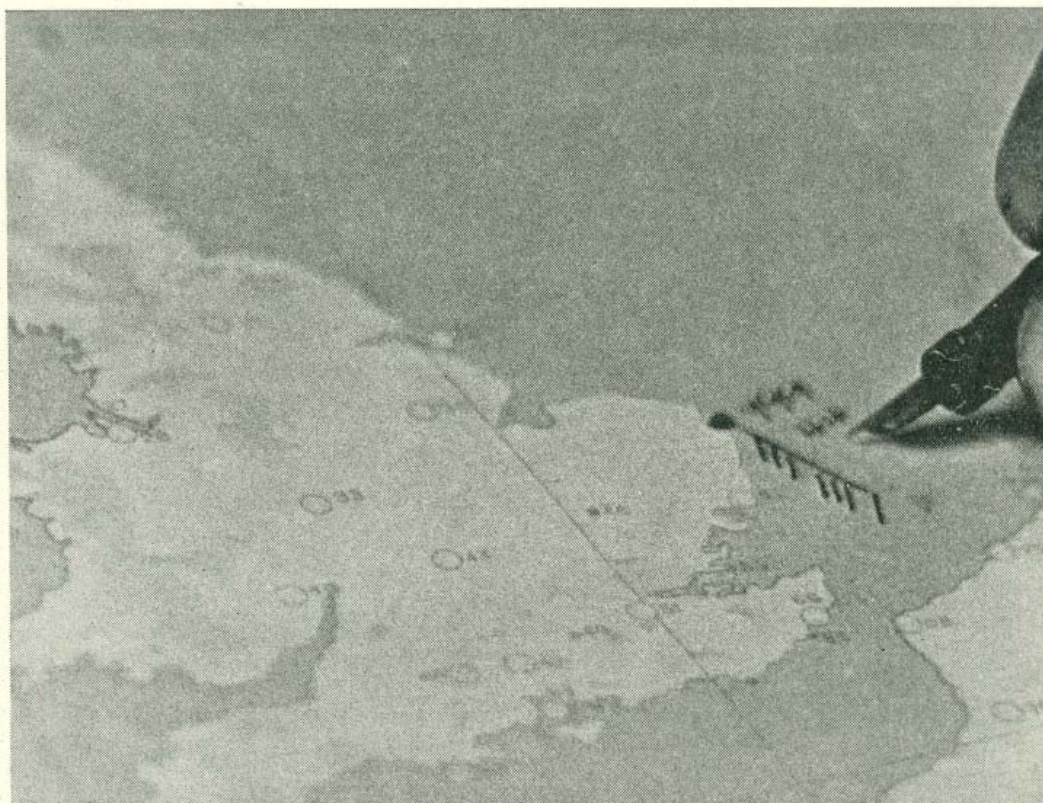
The work of the director, Alexander Ford, is interesting, particularly in view of the fact that the conditions of film production in Palestine are more difficult than we can imagine. But in spite of scarcity of money, technical handicaps, heat and thirst, a film has been created which is worthy of attention. E.J.B.

BIBLICAL PALESTINE. Supervision & Commentary : Lord Lee of Fareham. Production : Gaumont-British. Photography : Edward Cooper. Editor : Andrew Buchanan. 30 mins.

A personal account of a tour through Palestine, supervised and commentated by Lord Lee of Fareham, whose contention it is that the Old and the New Testaments are still the best guide-books to the Holy Land.

In support of this are shown many of the historical spots identifiable from Bible narratives, constituting a record of such of the life in present-day Palestine which is still carried on very much as it was two thousand years ago. But this is no mere travelogue. Its sincerity, informativeness and modesty, quite apart from the fine texture of most of its photography, make it a unique and valuable contribution to serious cinema.

The material of this film would not come amiss in geography lessons dealing with life in arid and semi-desert country. D.F.R.



WEATHER FORECAST
John Grierson production,
directed by Evelyn Spice

PUBLICATIONS

SECRETS OF NATURE

Reviewed by Professor Julian S. Huxley

SECRETS OF NATURE, by Mary Field and Percy Smith. (London, Faber & Faber, Ltd., 1934. 12s. 6d.)

THIS is an attractive and interesting book. All filmgoers know and most of them enjoy the series of films of animal and plant life produced in this country under the title of "Secrets of Nature." The authors of this book have had more to do with the direction and production of the *Secrets of Nature* than any other two people, and here they tell the story of the series, from its inception twelve years ago up to the present time.

To the general reader, to whom the book is primarily addressed, its chief appeal will be the account of the difficulties met with in taking nature films of different types and the ingenious ways in which these difficulties have been surmounted.

The public likes being let into secrets. In the series of films they are let into the secrets of nature: in this book they are let into the secrets of those secrets. The troubles and hardships of the bird photographer; the methods of under-water cinematography; the gradual development of the technique of speeded-up films, from its Heath Robinson beginnings to its present scientific efficiency; the art of the commentary—these and many other topics will have a wide general appeal, illustrated as they are by no fewer than 90 plates, for the most part stills from the films.

But there are a number of other points which will be of interest to readers of *SIGHT AND SOUND*. One is the vast amount of hard work and technical research needed to obtain a good nature film. The pertinacity of bird photographers in Scotland or Hungary is rivalled by that of the laboratory staff determined to obtain a satisfactory record of plant or insect life. To get the film of the wood-wasp and its parasites involved the sending of large quantities of infested timber to the Southgate studios, where it was sawed and split. For the Dodder film, one whole season and part of a second was wasted in finding the conditions under which the plant parasite would germinate.

But it is not only research for the special purpose of taking films that it involved. Some of the work had results of considerable intrinsic scientific interest. For instance, the dodder seedling, if offered only one or two potential victims, will usually not attack them. If provided with a series of potential host-plants it would attack the third or fourth of the row. This strange behaviour, it seems, is of service in providing the parasite with reserve hosts to which to spread if or when it has killed its first victim. The detailed studies of the wood-wasp and its enemies, again, were of very definite value to the economic entomologists engaged in combating the pest in forests.

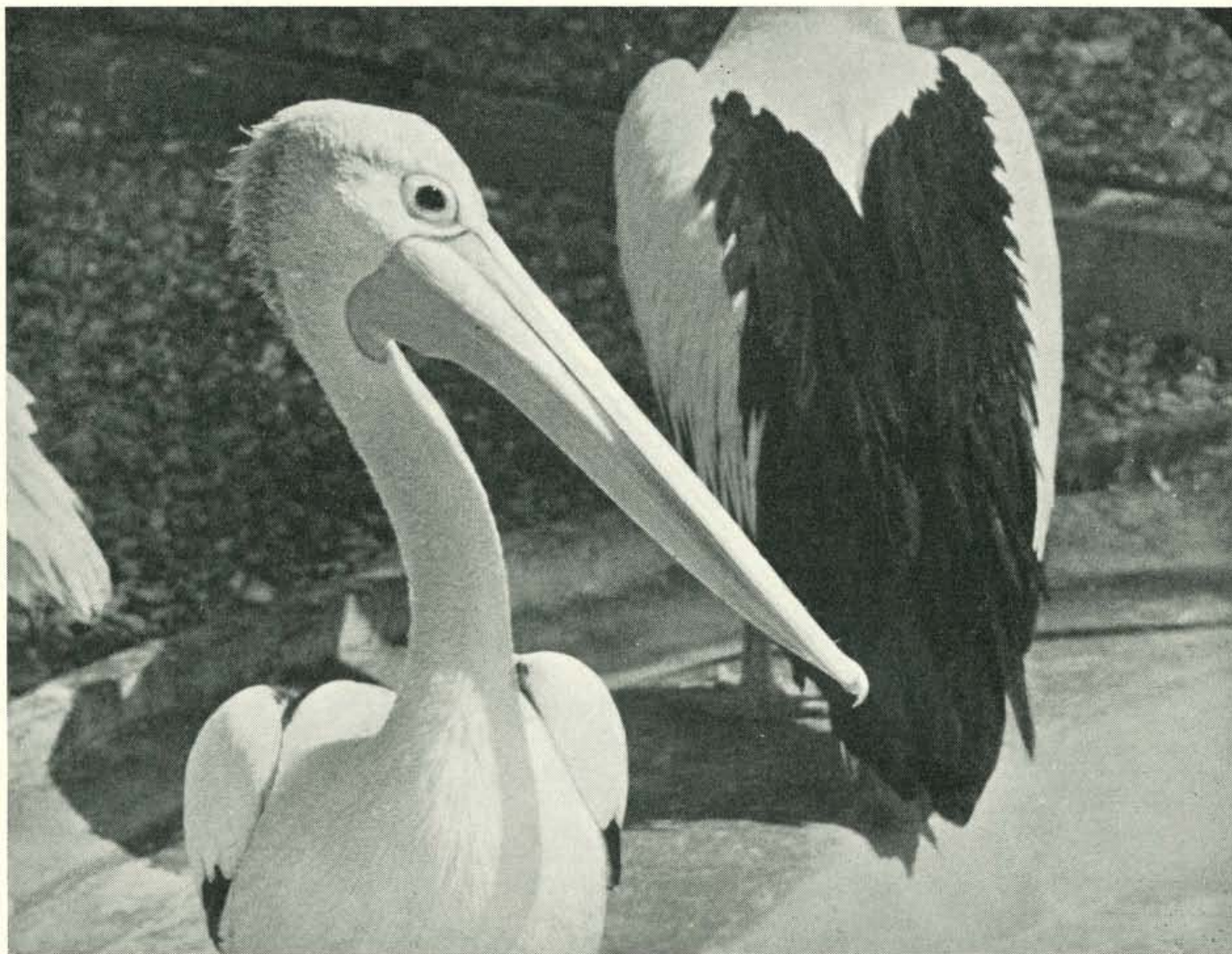
Another question here presents itself. Why has the series of films been so restricted in subject

matter? So far as the titles of the films (given in an appendix) permit the identification of the subjects, it would seem that out of the 150 separate films, 75 deal with particular animals, 29 with plants, 16 with the general life of particular habitats (including microscopy), 19 are concerned with what might be called biology (e.g., *Studies in Animal Motion*; *Hops, Barley and Yeast*; *Dinner-time at the Zoo*), and 11 fall into the category of miscellaneous. Of the animal studies, 33 concern invertebrates and 42 vertebrates; and among these latter no fewer than 32 concern birds, 6 concern fish, with only 4 for mammals, reptiles and amphibians.

Why, it may be asked, are other subjects and other branches of science not drawn upon? Physiology and development are hardly touched. Yet what could be more spectacular than speed-up embryology, or the enforced transformation of tadpoles into frogs under the influence of thyroid extract? Bird-banding and its results, the latter visualized in moving diagrams of migration, would be fascinating. So would a portrayal of caves and their living denizens. Geology presents difficulties; yet fossil hunting, enlivened by reconstructions of the animals whose remains are found, could readily be tackled and I cannot believe that other geological and physiographical subjects are beyond the authors' ingenuity to make interesting. A portrayal of crystal growth seems to be the only venture in physics, while chemistry remains apparently a virgin field.

In part, of course, technical difficulties are responsible; and in part the well-marked preferences and antipathies of the public are to blame. The authors give a very interesting account of this latter subject. Reptiles are a stumbling block, snakes just impossible. Penguins are always "box office"; and monkeys, elephants, lions, pelicans and sea-lions are permanently popular, as too are most young creatures. Unfamiliar animals and subjects, however interesting, are too difficult to get across. The cruelties of nature, instead of being viewed philosophically, are invested with the mentality of the spectator and call forth reprobation or disgust (this fallacy, by the way, is not always eschewed by our authors, who imply severe condemnation of the parasitic habits of the dodder and the cuckoo!)

Two main points strike one after reading this book. The first is the extraordinary progress that has been made since the war in the technique of taking and presenting documentary films. This progress has been most noticeable in this country, partly as the result of the work of the Government Film Unit, but very largely owing to the achievements of the producers of *Secrets of Nature*.



From a new Zoo Film by Mary Field (photography by Frank Bundy)

G.B. Instructional

The other is the vastness and importance of the field thus opened up to the cinema. Through the pioneer work of men and women like the authors of this book, directed to producing "interest films" of first-class quality and entertainment value, great progress has been achieved. To-day the subjects are there, the technique is already there for some subjects and is being rapidly perfected for others, the public which appreciates such films is there, albeit somewhat scattered. The problem now, it seems to me, is two-fold. First, how to introduce enough flexibility into the business of making and distributing films so that this type of film will be commercially produced on an increasing scale and marketed so as to reach both general and special audiences. And secondly, how to use the technique and experience already gained in commercial production for the further extension of the nature film and its relatives into non-commercial spheres—education, general and special research, applied science, propaganda and persuasion and the like.

There is great room for such extension. I was astonished and distressed on recently visiting my old University, Oxford, for the International Ornithological Congress, to find that among all the science departments there existed no proper facilities for

showing films. The bird film demonstrated to the congress had to be shown in an inadequately darkened and inadequately ventilated lecture room with the aid of a hired projector set up among the audience and hand-cranked with the production of a great deal of noise. Cannot the Film Institute, as one of its urgent duties, persuade our great universities to equip themselves for the showing of films and to join a film library?

That is only a single illustration. The major problem remains, of extending the film's sphere of active usefulness.

SOCIAL SURVEYS AND THE CINEMA

The Social Survey of Merseyside, which has recently been published, contains some interesting facts relating to the cinema in Merseyside. The Survey was made before the formation of the Merseyside Film Institute Society which is referred to at the conclusion of the section where its function is described as "the organisation of local demand for the most valuable type of films and the education of public opinion in appreciation of films," and it would be interesting to see whether its work will affect, for example, the proportion of documentary and foreign films shown in the Merseyside cinemas.

In the months of 1929-1930, out of 648 films shown in 22 cinemas, only 5 were documentaries and in 1932, during six weeks at 40 cinemas, of 155 films only one was a documentary. Social drama and thrillers contributed 67 per cent. of the total during both these periods. Again, during the period 1929-1930, out of a total of 648 films 533 were American, 97 English, 10 German, and 8 French. In the period 1932 the proportion of English films had risen, French films had disappeared, and only one German film was shown. Since the time when these statistics were collected two of the leading central cinemas have specialised in showing some of the most successful continental films. With encouragement from the Merseyside Film Institute Society it is probable that Merseyside may have the opportunity to see more continental films.

Hull seems to be even less fortunate than Merseyside. The Social Survey made by the Hull Community Council on the use of leisure in Hull states that "it would seem that in Hull fewer opportunities of seeing masterpieces in the film world, particularly continental ones, are available than in other towns of a similar size." It points out that there are no amateur film societies and film guilds in Hull and expresses the hope that the formation of a British Film Institute will produce some change in the type of films offered to the public.

While the Hull Survey is critical of the contents of the films shown it states that "many films are not as bad as the posters and advertisements make them appear to be," and it is inclined to lay the blame not on the film producers but on "our citizen training which admits of thrills from indecency." It objects specifically to "the way in which ideals of citizenship are ridiculed" and "the unjustifiable assumption of general hypocrisy attributed to public and private characters (by which) a cheap cynicism is engendered." The Merseyside Survey states that while many expressed dissatisfaction with the quality of the majority of the films, few suggested that the effects were generally harmful. The more common opinion was that the stimulating effects of films and the variety of interests covered had a very definite cultural value though falling far short of possibilities. The Hull Survey also feels that the immense value of the cinema to the community in these ways is apt to be overlooked and states that "the standard of social conduct depicted, though below that demanded by many, is, and must be, above the average."

It is quite clear from these two reports* that cinema-going is the most comprehensive and absorbing leisure time occupation of the people as a whole and that facilities for cinema going are continually being increased and improved. Some most interesting examples of this are given in a Social Survey of the L.C.C. Estate at Becontree, Dagenham,† which has

just been published. The Mayfair Theatre, which at the time of the Survey was being built, will provide a heated open-air swimming bath, hard tennis courts, gymnastic facilities and a running track in addition to its numerous functions. It is possible that this particular development was called for by the peculiar conditions at Becontree and Dagenham but it is a development that deserves attention from those interested in the influence of the cinema on social conditions. W.F.

EDUCATIONAL FILMS IN U.S.A.

THE EDUCATIONAL TALKING PICTURE, by F. L. Devereux and others, 9s. 6d.

MOTION PICTURES IN EDUCATION IN THE UNITED STATES, by Cline M. Koon, 4s. 6d.

University of Chicago Press & Cambridge University Press.

These two books from the States will amply repay careful study by everybody in this country who is interested in the application of the cinema to education; for though the technique of teaching here may be quite unlike that followed in American schools, we can certainly learn much about the contribution made by films from the country which has pioneered in their production and use.

Colonel Devereux has attempted an ambitious task and has succeeded beyond all doubt in presenting, maybe for the first time, the more important problems encountered in adapting the talking picture to education. He is no mere theorist; an eminent film executive, a keen student of educational method, surrounded by a group of diligent research workers who contribute largely to the success of the present volume, and, above all, drawing on his unique experience in the preparation and production of the world famous University of Chicago Series of Physical Science talking pictures, Colonel Devereux's opinions must be taken as authoritative.

The book proceeds logically from a consideration of the film as a new force in education to the problem of school buildings and equipment requirements. Much space is rightly devoted to the importance of film production and to the methods of translating instructional materials into talking films, involving as it does "a close integration of the work of research and production specialists."

It is doubtful if the importance of this preliminary planning work is universally recognised and Colonel Devereux's book shows how the film takes form as it passes from the education-research specialist to the scenarist, thence to the director and production staffs, through the studio and the laboratory, to the cutting and editing staff, until it is finally fused into "a harmonious whole." This section of the book gives a remarkably fine insight into the complicated technical processes of film production in a modern studio and is admirably done.

To an English reader the section dealing with the appraisal of educational talking pictures will probably prove most difficult. Slide rule methods, control groups in testing, reliability co-efficients, teacher efficiency-rating scales, all the impedimenta of modern high speed examination procedures, tend to scare the English traditionalist in education, although even here the investigator will find ample material for his analytical and statistical enjoyment. The more leisurely and less rigidly "controlled" investigations of our Middlesex Experiment come in for mild castigation at Colonel Devereux's hands!

The remainder of the book is mainly devoted to a study of the utilisation of talking pictures at various stages of education—elementary and secondary, college and university, and in the field of adult education. School architects and educational administrators will find much practical value in the chapter on school buildings; all teachers, whether interested in talking films or not, will applaud the stress laid on the importance of good physical conditions and of correct acoustical design.

It seems ungrateful to conclude on a note of criticism in reviewing a work which must have involved great thought and labour on the part of the author and his associates. It

*A SOCIAL SURVEY OF MERSEYSIDE: Vol. III. Edited by D. Caradog Evans. Published by the University Press of Liverpool (Hodder and Stoughton). 25s.

THE USE OF LEISURE IN HULL: Hull Community Council (Sec.: R. Evans, 501 Anlaby Road, Hull). 3d.

†BECONTREE AND DAGENHAM by Terence Young. Published by the Becontree Social Survey Committee. 10s. 6d.

is difficult, however, to pass over the tendency to encumber the comparatively simple matter of using films as a teaching aid, with an over-elaborate and grandiose organisation for administering "audio-visual instruction" through the medium of a new educational bureaucracy of directors and supervisors. In America—perhaps! In this country one feels instinctively (and one hopes fervently) that the schools will not have to pay so heavy a price for the benefit of talking pictures.

The book is excellently illustrated with "stills" from a large number of educational films and with some useful charts designed to amplify the authors' recommendation. One remarks the widespread use being made in the States of our English *Secrets of Nature* series, and the high educational value placed on these pictures. "A prophet is not without honour . . ." No modern educational library can be complete without this admirable survey written by one who believes that "no development in education since the coming of the text book has held such tremendous possibilities for increasing the effectiveness of teaching as educational talking pictures, produced and used so as to attain their potentialities."

Motion Pictures in Education in the United States is a report compiled for the recently held International Congress of Educational and Instructional Cinematography at Rome. It is described as an "airplane view" of the situation and covers the educational influence of motion pictures, films in the service of health and social hygiene, in vocational education and in international understanding, as well as the technique of making and displaying films in connection with school work. It is revealed that in 1931 there were 350,000 non-theatrical projectors owned by schools, voluntary and scientific organisations and individuals, and this figure will give an idea, which is confirmed by the records included in this Report, of the progress made in harnessing the film to serious social and educational work in the United States. How long will England lag behind?

F. A. HOARE

THE ROME CONGRESS

RESOLUTIONS ADOPTED BY THE INTERNATIONAL CONGRESS OF EDUCATIONAL AND INSTRUCTIONAL CINEMATOGRAPHY. Published by the International Institute of Educational Cinematography, Rome.

The main general criticism I have to make is that the Congress has made no definite attempt to emphasise that the film is not merely a tool of education, but also a medium of learning. Until this is recognised we shall make no marked progress.

There are many references to the "school film" but no attempt has been made to describe it. The Congress has here overlooked a second very important point, for until the nature of the school film is understood, the characteristics of the medium cannot be appreciated. I fear that the impression gained from the resolutions of the Congress will be that the film for school use consists of a series of flat movements, wholly lacking in emphasis, which the teacher himself must supply. Now it is a canon of good teaching that the lesson should be built up on sound principles of light and shade, in which the main features stand out above the smooth-flowing continuity of the lesson. It must equally be a canon of a successful teaching film that there must be light and shade in the presentation of its theme, independent of the teacher. This demands full consideration of film art and technique in its production.

Moreover, the teacher must understand the characteristics of the film before he is fully qualified to use the teaching film, this, of course, is in addition to his understanding *how* to teach with a film.

The pupils must also understand something about films in order that they, too, will be in a position to understand filmic emphasis and recognise the questions which the film raises. Their knowledge naturally need not be so comprehensive as the teacher's, but it is obvious that they must be instructed in some of the fundamental principles.

These are the demands that the film makes upon teacher and pupils. Equally pedagogy makes demands upon the

film. The successful application of films in teaching demands the unification of these demands.

The Congress has paid attention to the demands of pedagogy, but has passed over the demands of the film. It is not sufficient that "all teachers should be trained technically, psychologically and didactically, in teachers' colleges or by special courses, in the use of the projection equipment and of the school film." They must receive sound education in film appreciation, just as the successful music master receives education in musical appreciation.

In reference to the demands which pedagogy makes upon the teaching film, undoubtedly the most important is that the film must be flexible. It must be adaptable both to the teacher's personality and to the personality of his class.

This requires, as the Congress states, the close collaboration of teacher and technician. I doubt whether the expert in the subject is as necessary in collaboration, because the expert who is associated largely with the higher branches of the subject may very well be out of touch with the elementary principles of the subject as required in schools, though his importance will increase as the film proceeds in subjects towards the higher course work.

I am not clear what the Congress means by the use of the word 'didactic' in stating that "the film should always be made from a didactic viewpoint." If they mean that the film should always be used in the didactic teaching method, then I disagree. In teaching science, for example, the film should be so made that it would fit any of the methods in use, such as the biographical, historical, heuristic or purely didactic, or combinations of these. This emphasises the principle of flexibility.

Further, this principle satisfies the condition that "the use of the cinema should not interfere with the educational influence of the teacher, nor with the effect of his words." From the same resolution, the teacher undoubtedly should comment, and inspire to some extent the activity and response of the pupils, but not wholly. The film itself should inspire and direct activity and response of itself by inspiring questions and emphasising points as explained above. It should surely be self-explanatory if it is a good film. There seems to be a tendency to make the teacher do much of the work which the teaching film, can, and should do itself.

I am entirely in agreement that the teaching film should, except in certain circumstances, be a silent film, that the use of the film should not induce a passive absorption of rapidly succeeding scenes, that it should be used to stimulate the activity of the child in every kind of scholastic work, and that during projection the teacher should have the opportunity of intervening for his own purposes.

Undoubtedly each subject will impose limits upon the extent to which films may usefully be employed in studying it or teaching it, but these limits I believe to depend upon serious experiment. It is at the same time important to point out that the film is only an auxiliary and, as the Congress stated, not designed to replace any of the teaching methods at present in existence.

The present scepticism of teachers is a result of ignorance. It is the destruction of this ignorance which should be the aim of the members of the Congress during the time which elapses between now and their next meeting.

A. MAXWELL LEWIS

THE CINEMA FOR CHRIST, by R. G. Burnett, Religious Tract Society, 1s.

Mr. Burnett's statement of the case for the use of the film for religious propaganda combines a wide tolerance of existing prejudices against the cinema with a practical attitude towards the difficulties, of cost, equipment and suitable films. As a review of what has already been done in this field (by the Religious Film Society, the *Methodist Times and Leader*, by missionary societies and independent workers) this is a useful record; as a stimulus and guide to further efforts it should be of real value, although it may seem a little difficult to reconcile Mr. Burnett's views of the importance of co-operative effort with his plea (on the same page) for a separate grant from the Cinematograph Fund to enable the Missionary Film Committee to carry on its work.

FILMS AND THE SCHOOL

A SECTION FOR EDUCATIONISTS

A MESSAGE

FROM THE PARLIAMENTARY SECRETARY TO THE BOARD OF EDUCATION

"Although in this country we are suspicious, and I think rightly suspicious, of any suggestion of centralised supervision or control in a matter such as films, we realise the advantages of a national organisation to which all concerned can look for guidance, information and advice. For this reason I welcome the decision of the Film Institute to devote a special section of their journal to School Cinematography.

"There would be general agreement nowadays that the film can do much to make education more coherent and vital by relating it to life. A few years ago the question asked was how the film could help in the teaching of this subject or that; and if the answer was that it was difficult to bring the film into any serviceable relation with the class syllabus, there was a disposition in some quarters to dismiss the film as a serious educational agency. I suggest that we are now moving towards an altered conception of the curriculum and the question which we ask is not merely how the film can assist the class syllabus, but also how it can serve those wider purposes which the school syllabus itself exists to serve. Our starting point, therefore, must be the film not primarily as a class-room tool, but as an instrument for breaking down the rigidity of the class syllabus and overcoming its risk of isolation and detachment from life."—H. RAMSBOTHAM.

SIGHT & SOUND was first published at a time when the Commission on Educational and Cultural Films was only beginning to explore its field of investigation. But it was already evident to those responsible for the journal that it was not possible to treat the educational film in isolation. It could only be discussed, described, analysed intelligently against a background of what was happening in a wider field of cinematography. So SIGHT AND SOUND set out to sketch in that background by articles on technical aspects of film production, and by criticisms of important entertainment pictures; and in this setting to discuss what was beginning to be done to adapt the new medium to the uses of education.

What was chronicled at first was a rapid progression in which the thoughts of an increasing number of people both in education and in the film trade were focussed on the problem. "We felt that we were carried on a rising tide of public interest in the educational possibilities of the cinema," the Film Commission stated. SIGHT AND SOUND set itself to keep pace with that tide—no easy task. Then, just a year after *The Film in National Life* was published, the British Film Institute came into being and provided that link between teacher and film producer which was needed before thought could be translated into effective action. The Institute does two things: it is bringing together those who want to have films made and those who can make

them; and it is making their first products available to those who will use them. On June 21st last the Parliamentary Secretary of the Board of Education attended a show at the Academy Cinema of the first fruits of this new co-operation, a series of experimental films made by Gaumont British Instructional with the advice of teachers empanelled by the Institute. Mr. Ramsbotham welcomed the experiment and invited local education authorities to take an interest in the work of the Institute.

This marked the beginning of a chapter, and a chapter which has opened much sooner than many of us who had been connected with the Commission from the beginning ever dared to hope. It is for the Governors of the Institute to see that the rest of the story is quickly told. We believe that, with the new alignment of trade and educators in active and sympathetic co-operation, it will soon be told. And SIGHT AND SOUND which is now the official journal of the Institute, must do its part as a medium of communication. In this number there is a special section dealing with the film in education. Mr. Ramsbotham, whose practical interest in the work of the Institute has given the Governors great encouragement, has honoured us by writing a message of good wishes for the new venture. The section will be controlled, under the editorial board, by a head master who is one of the pioneers in the use of the film for education.

This new venture does not mean we are renouncing our conviction that the film in education must be studied as one aspect only of the film in national life. The chief interest of the film for children as for adults is in the public cinema. But a great source of entertainment may become a great power in education; and, within a generation, I personally believe that it will be accepted as a duty of the school to educate the taste of a child in its film-going as much as in its reading, or in its musical appreciation. The teacher, if he is to do his part, must know the cinema and treat it as a friend and not as an enemy. SIGHT AND SOUND will continue to do to the best of its ability for the cinema what the weeklies and reviews do for literature. But it will also concentrate in this new section recent thought and experience on the use of the cinema in the teacher's professional life.

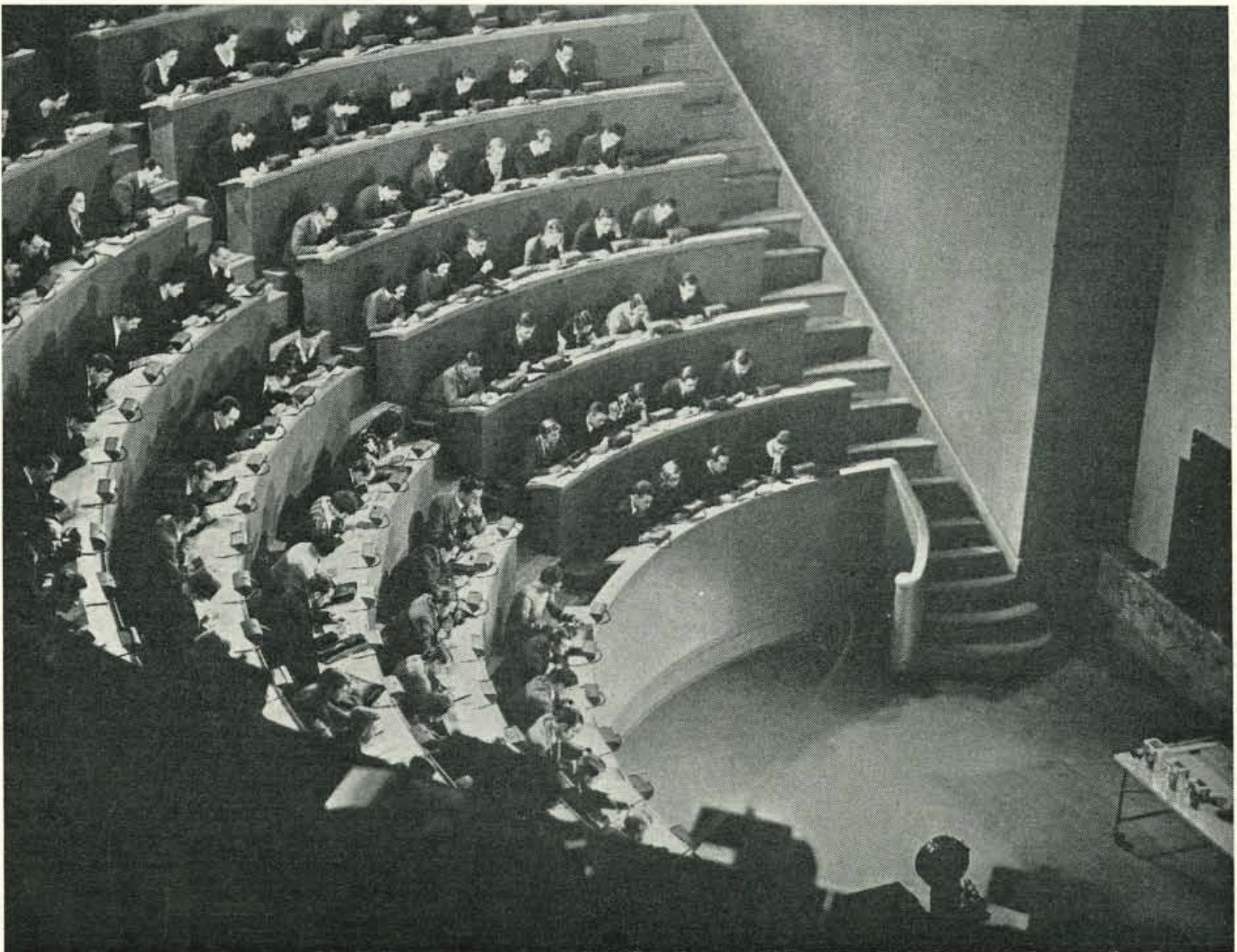
The Editorial Board hopes that this concentration will at once mark the growing importance of this aspect of cinematography and at the same time will make its study easier. In particular it hopes that teachers and local education authorities will not look on the section only as a source to which they may look for information; but also as a forum of discussion to which they will contribute themselves.

The Editorial Board will welcome information as to experiments which are being carried on; as to the success or failure of particular films or types of films in schools or other institutions; criticism of what is being done and suggestions as to what might be done. The section will be a success if it becomes the recognised medium for the exchange of ideas between all who are interested in the subject.

I have talked of schools and teachers. I use both terms in the widest sense. The influence of the film in education is not confined to the classroom, nor even to the school-hall in which a school film society may show *Man of Aran* or *Poils of Carotte*. Groups of adult students, women's institutes, technical classes, apprentices, educational settlements for the unemployed, research workers, the education officers of the services, schools of medicine and technology, are all experimenting in the use of cinematography. All of them will be welcomed as readers of this section of SIGHT AND SOUND and still more as contributors to it.

The cinema as an entertainment knows no barriers of age, sex or class. I hope that as an aid to education in the widest sense it may be as broadly, and later, as firmly based.

A. C. CAMERON.



The lecture scene from THE WILL OF DR. MABUSE

(Electa)

THE FILM MUST GO TO SCHOOL

By W. H. George, William Rhodes Modern School, Chesterfield

THE way of the teacher with films is hard. The teacher is beset with difficulties; not the least being the damning with faint praise by those who could encourage most. If films were as easy to use as a well-advertised pill all would be well but teaching by film is a specialised technique and involves some training. Moreover films in school challenge the traditional methods of instructing, they challenge the modern curricula, and disclose some of the deficiencies of a book learned generation.

Let us examine the factors contributing to the successful use of films in school. I must give the case of my own school where we have used films in the classroom regularly for over three years. The main factors are:—

1. The wise provision by the Education Authority of a cinema with projector, rewinding rooms, and an additional classroom that could be adapted for film use. This equipment has been supplemented by a 16 mm. projector by the geography master, while the staff have made benches for cutting, screens for projection, and apparatus for film production.

2. The opening of a new Senior School without tradition but with opportunities to experiment.

3. The composition of the scholars at this new Hadow school. The school population consisted of a large number of boys who could not be taught through books. This led to wide use of the film.

4. The school curriculum and policy which is the province of the Headmaster did not provide for the preparation for an academic examination. It sought to equip and train for life.

5. The whole experiment was encouraged by an exceptionally wise Director of Education.

It is the task of the teacher to convince those in authority of the power of the film, since the teacher is first and foremost a craftsman. Enthusiastic teachers have provided their own apparatus, conducted their own experiments, and many have had a great measure of success. Where a teacher fails to convince himself of the value of films he cannot hope to convince his head, nor can the headmaster accept responsibility to those above.

The provision of apparatus is the province of the local education authorities and it must be realised that the film projector is as important as a black-board and other school furniture. Then film projectors are of the greatest use with a local film library that serves an area or a number of schools under one authority. The installation of entirely new equipment is costly and great help might be given by the Board of Education in the shape of a grant.

Information is now available as to the type and requirements of cinema apparatus. It is of the greatest importance that this hard pioneer work be available to all teachers and officials. The British

Film Institute have this service available, and although it is not wise to damp any teacher's enthusiasm it would be to the interests of all that the teacher should have this information before proceeding to use the film in school. It must be emphasised that all types of film have educational value and the silent film has a great part to play no less than sound and colour films.

The equipment of schools for the film needs the co-operation of the architect and the medical officer. Makeshift arrangements are not healthy; the film room should be adequately ventilated as well as darkened and there are as yet few cinema rooms that are perfectly satisfactory. In our own experiments we have been aware of danger to the teacher when showing films and giving lessons with the film to a succession of classes. The teacher should be especially careful of eye-strain and any slight defect in vision will cause discomfort and pain. This inconvenience is very apparent when showing films for a long period.

Commercial film makers and education authorities must take into consideration that the teacher is a craftsman and in touch with raw material. They must allow for the fact that the teacher possesses some intelligence and is not afraid to be practical. Apparatus must be robust; school requirements are not home requirements. On the other hand the teacher must not be a mere tap-twiddler.

There are as yet no teachers who have been taught themselves by the film. This expresses the greatest difficulty in bringing the cinema to school. Teachers know very little about films; they have been trained to teach in other mediums. It is thus imperative that teachers should be trained in film usage, and it is to the young members of the profession that one must look. Young teachers in training colleges should have the opportunities to practise in cinematography. Sub-standard film making is not prohibitively costly and there are ample amateur clubs that would give great facilities. I emphasise the making of films as giving a wonderful training in using films. Film making is not more difficult than writing and is an even greater experience.

Contact between the schools and the Board of Education is maintained by the inspectorate. Generally speaking much encouragement is given to teachers working with the film. The teacher using films looks to the public utterances of the Secretary of the Board as expressions of a deep interest taken by the Board. The Board of Education publish from time to time recommendations, invaluable documents of all phases of education, but teachers would like to see a much more earnest interest in the problem of the film in school accompanied by a constructive policy. Films in school deserve far more attention than is given at the present time.



Wheatlands of East Anglia, by Mary Field (G.B.I.)

TEACHERS AND G.B.I. FILMS

By Margery Locket, Educational Representative of G.B.I.

UNDER the auspices of the British Film Institute G.B. Instructional Ltd. has made a serious essay to test the results of its first six months' work. This work has consisted of the production of films specially designed to meet the requirements of the teacher and student.

For the purposes of this test films were selected as exemplary of seven different subjects suitable for film teaching, namely—natural history, language teaching, domestic science, biology, regional geography and hygiene.

This programme of films has now been shown in eleven cities covering as wide an area of Great Britain as possible, London, Brighton, Bristol, Bradford, Birmingham, Manchester, Newcastle, Cardiff, Edinburgh and Glasgow. The audiences, averaging 500, were specially invited and included representatives of all branches of education.

The attention attracted by these demonstrations and the reaction of the audiences leaves little doubt as to the responsibility which is being assumed by those who are now attempting to bring

about the collaboration of teacher, expert and technician in order to ensure that the film as a teaching instrument and an educational influence can be at last considered in all seriousness.

That this serious attitude of the authorities is now a thing to be reckoned with was indicated by the Parliamentary Secretary to the Board of Education, Mr. Ramsbotham, who inaugurated the first of these demonstrations at the Academy Cinema in London on June 21st.

He recommended to the teachers that they should view the possibilities of the educational cinematograph without prejudice and with detachment, realising that the cinema had a certain place in education and that place must be filled to capacity.

Definite statements cannot yet be made or even any real attempt to assess the importance of the results obtained. This must wait until a careful analysis can be completed by G.B.I. and its sister company G.B.E. of the replies received to the questionnaires which were circulated, asking for criticism and suggestions regarding the films.



M. Stephan and the French "U": in one of the G.B.I. language films (by Mary Field) shown to teachers in Great Britain during the summer

avoided if the intention of the film had been better known. It seems to be recognised, in most instances, that each of these films, which might appear to be a single unrelated example, forms part of a series carefully planned to cover certain subjects which experience has shown can be usefully taught by the film medium.

If the completion of these series is achieved with a surer hand and with a more certain sense

of what is and what is *not* required, it will be greatly due to the evidence which is becoming available as a result of these demonstrations.

But already certain facts are evident. Of these two may be specially noted:—
That, in such demonstrations, the films cannot just speak for themselves. However definite is the aim of the producer and the expert or teacher collaborating with him the material contained in the film is capable of being applied in so many ways and has such diversity of interest that the teacher may have difficulty in appreciating at first showing the full value of the film to him individually. The film should, therefore, be accompanied by the history of its aim, the object of its direction and with suggestions as to its suitable application.

The lack of such presentation is possibly the explanation of the very varying reactions noted in the case of some of the films demonstrated. Such films as that dealing with kitchencraft, which was the first of a series made for the special purposes of an individual lecturer and for use with large audiences was commented upon as being unsuitable to the general school curriculum by those who were not sufficiently advised of its purpose.

Again, to those who had not opportunity to study beforehand the handbook made to accompany the film on Shakespeare, the inclusion of this in a programme of "teaching films" gave rise to comment. A short explanation could have made clear that here was a film designed for older students and for use in adult education offering a new approach to masters of literature, not by a record of their lives and activities or by any attempt to teach their prose and poetry, but by attempting to create a background against which the teacher could evoke the spirit of the man himself by showing scenes and conditions which had formed his spirit and infused his work.

These and other criticisms might have been

of what is and what is *not* required, it will be greatly due to the evidence which is becoming available as a result of these demonstrations.

The second point to be observed was this:—that owing to the demonstrations being given in cinema theatres, the audience, however serious, tended to look on them as film shows, calculated to show the growing importance of the non-theatrical film and its possibilities in education, but was scarcely conscious that this was material being handed to them for their own purposes and to be used by them as they thought fit; material collected and presented with the best available technical care and accuracy supplied with the expert's commentary where required, or available in silent edition if this be preferred by the teacher. The true value of the film in the hands of the individual teacher, acting as his own interpreter and demonstrator cannot be fully realised by such exhibitions.

The first reaction to these demonstrations (subject to the fuller analysis of the response received) is that the general principles on which the production policy of G.B.I. is based have so far justified themselves; i.e., that material should only be subjected to cinema teaching which is not to be better taught in other ways, that collaboration with the teaching authorities must be carefully sought from responsible quarters and that the films must be as far as possible adaptable to the requirements and purpose of the individual teacher both in its practical application and the nature of the content.

We have reason to believe that the results of these experiments are being carefully watched in many quarters of the educational world and that, in the words of the Lord Provost of Glasgow at the final demonstration, "educationists are anxious for the completion of a grand work so nobly begun."

BRAVE NEW (FILM) WORLD

By George H. Green

Lecturer in Education, University College of Wales, Aberystwyth

I CANNOT say when it first occurred to me that the film would certainly win for itself a place in education. It was not, I am certain, when I saw with interest and curiosity French infantry marching with quick jerks through a vibrating countryside or the Union Jack waving from a flagstaff. Perhaps it was later, when Pathe films were being shown in the first picture theatre to be opened in London ; or in the little cinema which stood on the site of the New Tivoli, where it was possible to sit and see news films, romances and farces (principally American Biograph productions) as long as one cared to stay for sixpence.

A place in education means to me, because I have been a teacher all my life, a place in the class-room. While fully alive to the value of a good film display to a large number of boys, I have always felt that the cinematograph has a part to play in the ordinary business of teaching ; becoming, in the class-room, a piece of apparatus to be used by people who have trained themselves to arrive thus at a more complete fulfilment of their aims.

Teaching is a craft, followed by people who have, through training or practice, acquired its technique. In its very simplest form it consists in verbal communication or in demonstration : the teacher does something or says something and the pupil in consequence is able to do something in the same way as the teacher did it, or to repeat what the teacher has told him.

The world for which the pupil of to-day is preparing himself is very different indeed from this. It is a changing world—one which is being altered at so great a rate that much we are teaching the schoolboy will be obsolete by the time that he is a man. Recollection of what he was taught in school will not pass for education in the world of to-morrow. More than ever before the pupil must learn constantly to revise his outlook as new facts are brought to his notice—more than this, to search diligently for the very facts that will compel such revision. In such a world words are labels which are constantly changing their meanings, even losing them for all those who do not keep their attention upon the changing world. Half a dozen words chosen at random will sufficiently illustrate this—atom, matter, electricity, mind, progress and money.

Mr. H. G. Wells complained some years ago that the school had not then learned to use the book. The complaint was justified in all those instances where the teacher still believed that it was more important for the boys to know his opinions than to learn to use books for themselves. It should be said in passing that the fault was less that of the teachers than of parsimonious authorities who,

having contracted to pay a teacher, considered it superfluous to buy books as well. Even to-day there are few real books in most schools : text-books, perhaps, which are but the shadows of books, but not the books themselves.

Someone with the authority and force of Mr. Wells should be clamouring for the schools to realise that they are not yet alive to either the film or broadcasting, on the one hand ; and, on the other, for the broadcasting authorities and the film producers to realise that they have not yet visualised the part that they may play in the education of the future. It took years for the motor industry to understand that its job was not the production of substitutes for cabs and waggons ; and it will probably take as many more for the broadcaster and the director to understand fully that their job is not the production of substitutes for books.

No—for many years the speaker and the book have stood between ourselves and the world. Much as we have laughed at the child who has believed what another child has told him another child has, in turn, told him, we have conveniently ignored the fact that most of us have been in the same position. The film and the wireless receiver can put us at once in what is practically direct contact with the real world. The bells of Jerusalem and the roads of Galilee can be brought into the tiniest and most remote school in Britain, as they are ; and not as they are known to a diligent student of the text-book whose writer never saw or heard them, but merely paraphrased the accounts he found in another book.

When, therefore, I hear coming over the wireless a very ordinary lesson given in very much the same way that a very ordinary teacher would give it, I feel that an opportunity is being wasted. All that it can achieve in a school, I imagine, is to make pupils realise that their own teacher is better than they had thought him. A talk by Sir Walford Davies is different : his broadcasts have nothing in common with a text-book. They are first-hand contacts with the reality of music.

I have been compelled to speak of broadcasting when I intended to speak of films because only through the analogy can I make my meaning perfectly clear. I believe that if we could only bring together the great geographer and the great cameraman we should be able to produce such educational films as no-one has yet made. More than once artist and cameraman, poet and cameraman, even mystic and cameraman have come together with the result that for a few moments at least numbers of people have shared in the ecstasies of poet, artist and mystic. The cameraman alone may, through

superb technique, gives us perfect presentation of dry bones; but it needs someone with more than technical skill to make them live. The combination of vision and technical skill is essential.

Perhaps such films as these have little commercial value since audiences prefer reverie to ecstasy. The combination of romancer and technician has been most effectively organised—but outside of the box-office production little has been done to bring first-class people together. The few firms specialising in educational pictures are badly hampered by lack of support. The general indifference of educators to the potentialities of the film has meant a negligible market for output. Consequently the teacher who wants films has been compelled to use sections of box-office pictures and make of them the best that he is able.

This means, in practice, that we are not able to give children and young people that direct contact with the best vision of the world which it might be the film's prerogative to give. To see the ruins of Jericho through the eyes of Professor Garstang, the natural regions of Britain and their human possibilities as Professor Fleure sees them, an English industry as a first-class economist views it: these are things which the film has yet to achieve. There are, I know, travel films, most of which show us some part of the world as it seems to a competent tourist guide. But "rubber-necking" is something very different from appreciation, or even understanding. I feel certain that it is really possible to make films of our English cities and of the great cities of the world which could engender experience comparable to that of walking through those same cities in the company of such a man as the late Professor Patrick Geddes.

Such films will not come until the schools deserve and demand them. The degree of deserving is tested by the use that is being made of the material actually at the teacher's disposal at present. I find that there are two attitudes towards the film in the school on the part of those who regard it favourably.

The first of these appears to me to be the more general. I should expect it to be so, since every trained craftsman is inclined to stick to the technique which has served him so well. It is the attitude that lessons should be given much as usual, the film, when it can be used, merely serving as illustrative matter.

The second is completely different. Teachers holding it believe that the viewing of a film is an experience, as near first-hand experience of the actual world as can be. The teacher's business is to stand aside, refusing to interpose himself between the child and the world. The lesson follows the film instead of preceding it and is really a discussion which the teacher unobtrusively directs.

The second seems to me the better. The teacher who takes up his position is really training children for adult life, for the future in which they will acquire facts directly from the films, from books and the wireless and will shape these, through more or less intelligent thought, into knowledge and opinion. He has admitted, implicitly or explicitly, the place

that the film is destined to take in supplying the public of the future with facts.

Very few people, I imagine, can fail to be struck with the small amount we know regarding the actual effects of the films on the children who see them. Of opinions we have an abundance, but of knowledge very little. What knowledge we have is not very important as we realise the moment we begin to survey it. The bulk of the investigations in this country have confined themselves to the single question of whether the film can really do what the text-book already does: a question which prompts the retort that if the film can do what something is already doing, there seems no point in developing the new medium. Text-books are cheap and efficient in their way, while educational films are expensive and still in an experimental stage. What we need to know—and do not know—is the extent to which, with the aid of the film, we can travel a step farther forward to the realisation of the aims of education. What new element is introduced into the education of the child whose teacher makes use of the film?

I have already learned directly, from some thousands of children, of the beliefs they hold about the Chinese through seeing the ordinary commercial films. The ordinary criticism would be that films were extremely harmful, creating racial prejudice and giving false information. One should insist, however, that the same kind of opinion has been disseminated about the Chinese in books for generations past. Certain aspects of Chinese life and character have been selected and exaggerated for the purpose of the romancer, who has thus fashioned a thing of evil to provide the shadows of his picture. The real enquiry here should be—What is the difference in the effect of the presentation of untruth through the motion picture and the printed word? Only sheer unreasoning prejudice, it seems to me, would bring against the film in particular, the charges that should be brought against untruth in general. Given the kind of co-operation of which I have already spoken, the children in the schools should be able to see the Chinese through the eyes of those who understand them, in place of seeing them only, as they now do, through the eyes of those who need phantoms of evil to populate nightmares.

There are already hints in the productions of the present of what will assuredly come in the near future. Over and over again the teacher who haunts the cinema theatres has said to himself, "I should like my boys to see that." Generally, the section he would like his class to see has flashed through the projector in a minute or less, preceded and followed by something which has little in common with it. It is worth while thinking over this section, however short it may be, and endeavouring to formulate clearly why it was so worth while from the educator's point of view. It is worth while thinking and writing about it and discussing it, since the demands and aspirations of teachers can alone succeed in creating the atmosphere in which the producers of first-class educational films may begin and carry on their work.

USING THE CLASSROOM FILM

By J. Fairgrieve

THERE are many educational films: there are many educational films that can be used in schools: there are many educational films that can be used in the classroom; but I think I am right in saying that with the exception of three or four that I have edited or rearranged for my own use I do not know of any films that can really be called "teaching" films. There may be others, and more especially there may be others in other subjects than geography but I just do not know of them. With the exceptions named all I know are background or revision films of one kind or another, quite useful, no doubt, but still not supplying the material for that give and take between teacher and pupil which is of the essence of class teaching.

It may be that some of these films which we call background films might be used as teaching films with some developed teaching technique of which at present we know nothing, for one thing is plain, that there is no "sealed pattern" of teaching film and there is no one way of using it. It is indeed with the object of suggesting ways in which films may be used for teaching that the following notes are written.

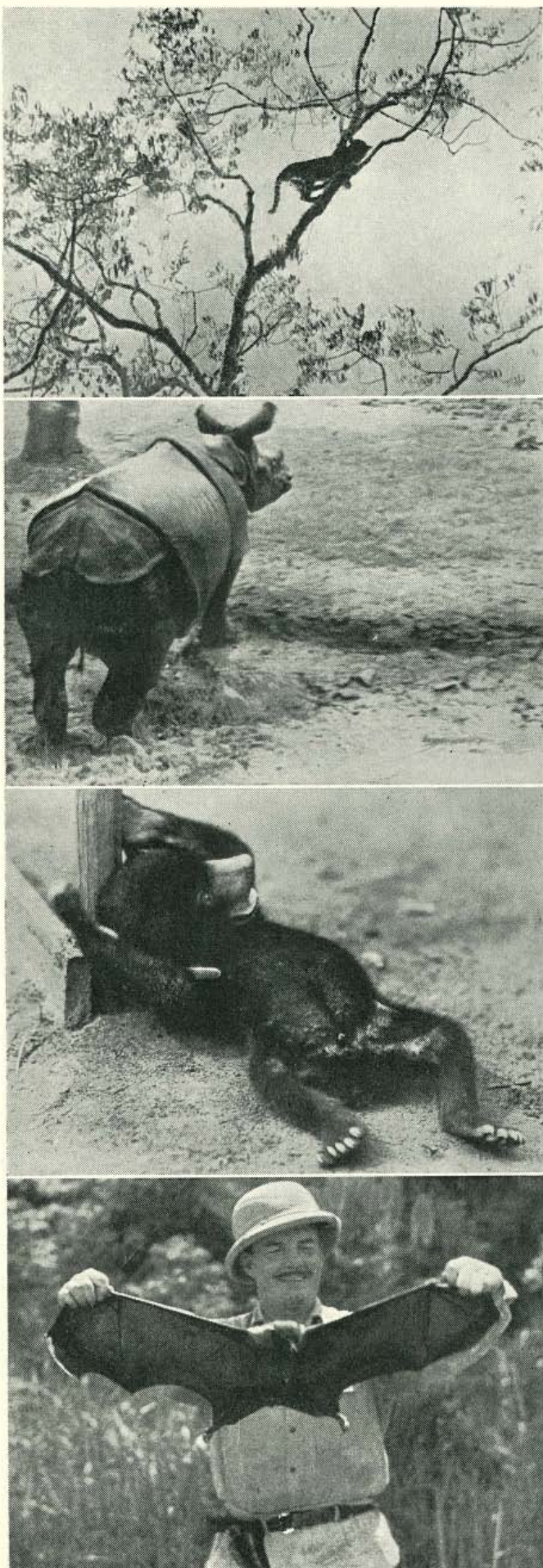
I have said that the mark of a teaching film, as distinct from a background film, is that it must supply material for give and take between teacher and taught. It must not merely supply material to be assimilated which will at best be tested as knowledge: this is little better than asking it to be "said back again" which is one of the defects of oral and printed instruction; it is a little better because the pupil does not say precisely the same words back again. But it seems to me that there must be *original* thought on the part of the pupils, some constructive work must be done with the film if it is to rank as a teaching film.

Let me take an example or two of what may be done. First I will take *A Mediterranean Island*, a film with sound comment produced by British Instructional Films, now taken over by Pathe. The island is Cyprus but the selection of views is made so that the whole film is typical of the Mediterranean lands. It can be used as a background film: it is shown to a class and then, in effect, it is said "that is the kind of thing you see in Mediterranean lands. Now take out your books and atlases and we shall learn about these lands." Or it may be shewn after the class has learned about the Mediterranean lands; that revises what has been learned. It may, however, be used to teach the characteristics of these lands: for this purpose the silent version is more suitable, without any comment even by caption. The essential question is "What do you see?" (not, be it noticed, "What do you remember to have seen?") We may get the answer "People

moving under a gateway." "Yes. Is it dark or light?" "Very dark." "And, beyond, what do you see?" "Ah, there it is very light." "What makes it light?" "Strong sunshine." "Exactly" — and so on. Here then is at least some attempt at inducing thought, and the film may be gone through section by section making sure that the necessary points have been made. Generally, when a film is used in this way it must be short and, as a matter of fact, the *Mediterranean Island* is rather long for detailed treatment of this kind.

But the film may be used in another way. As a test, I have taken a class, usually a V. or VI. form who have studied the world, and introduced the lesson by saying "I am going to show you a film of a small area, and at the end I wish you to tell me as nearly as possible where it is and why you think it is there." As it happens, some maps are shown at the beginning of the film which help to elucidate the position and the characteristics of the island. In using the film in a test I have of course masked the projector till this section is passed. It is, however, more than a test; it ensures hard thought, work is done and the results show that the work is of a kind suited to that particular age and capacity: for pupils who have been adequately taught geography, have nearly always identified the scenes as having been taken somewhere round the Mediterranean, though only one has mentioned Cyprus, and could give reason for their decision. On one occasion when I found that the class had seen the film previously I changed the form of introduction to "I know you have seen this film before, but I wish you at the end to give as many instances as possible which show that Cyprus is a typical Mediterranean region." Again the results were entirely satisfactory.

A film which was used in another way was one on *The Eskimo* rearranged for me by Mr. Gill from a film with that title in Pathe's 9.5 mm. list—of course silent. This was used with junior classes of capacity equivalent to Standard III., and at first I kept the original captions but they were not easy to understand by young children and I had them cut out. Instead of these I supplied the children with typewritten sheets with captions in words of one syllable and between each run lights were turned on, the appropriate caption read, its meaning discovered and the scene shown; stops being made for further discussion. Incidentally it may be noted that this method supplied reading matter which the children saw a reason for reading and wished to read. At the end the film was shown all through without a stop, taking about three minutes, this revision being a very important part of the procedure. The whole lesson lasted for about thirty or forty minutes.



WILD CARGO, by Frank Buck

(Radio)

Another method was employed with a film, very kindly cut down for me by Kodak Ltd. from that 16 mm., entitled *Corn*. In its original form it takes about a quarter of an hour to show. This is much too long for a teaching film to be used in one lesson. When abbreviated it can be run through in seven minutes. This lesson has been given once to Form IV. in a Secondary school and several times to different Standard VI. classes each of which had been studying North America and had "done" the wheat belts and the cotton belts but *not* the maize or corn belt. The lesson is begun by showing a wall map of North America and asking some revision questions on the location of the cultivation belts which the class has already studied and on the general relief and climatic conditions in the Continent which they have learned. This ensures that there is some definite background basis for the work to be done. Then some maize seeds are distributed to each member of the class and they are asked what these things are. The unanimous opinion of such classes as I have taken—in London—has been that they are "chicken food" but they have been prepared to accept the name "maize." Then I have said "I am going to show you a film showing how this chicken food or maize is grown, and at the end of the lesson I am going to ask you to tell me from what you have seen as nearly as you can *where* in North America it is grown, and why you think so." Then the film is shewn section by section, questions are asked with the object of making sure that what is shown on the film has been seen and that the implications are understood. (Perhaps I might here interpose the remark that in my experience children do not see nearly so much in a film as they are sometimes supposed to do). Farm processes, *e.g.*, "ploughing," "planting," "cultivation," usually mere names to the children, are given a connotation, and especially the conditions under which maize are grown are emphasized, *e.g.*, the flatness of the ground, the heat, deduced from the clothing, and the rain, as evidenced from caking of the soil. With the appearance of the maize cob on the screen lights are turned on and a real maize cob—dried of course—is exhibited, the position on the cob of the grains like those they have on their desks is noticed and generally a further air of reality is introduced. Then the rest of the film is shewn, interrupted for study of necessary points, and the film ends with the harvesting of the cobs with snow on the ground. While the film is reeled back the class writes the answer to the question "What are the geographical conditions under which maize is grown?" Finally the reel is shown again and the pupils write the answer to the question originally propounded. In the case of the Form IV. in a secondary school the answer of almost every boy was that "maize grows between the wheat belt and the cotton belt," and definite reasons given. In the case of several classes equivalent to Standard VI. in a Senior school the answers were not so unanimous, but the results made it clear that things had been seen and not merely looked at and that original thought had been invoked from the great majority of the boys.

It is evident from what I have said that there are different kinds of teaching films and that they may be used in very different ways with classes of very different ages. Further, the teaching film must be quite short and must be capable of being stopped. It is also advantageous if the projector includes a reversing motion so that a particular section can be shown two or even three times before the rest of the film is seen.

SOME INSTRUCTIONAL FILMS

CATHODE RAY OSCILLOGRAPH. Produced under the supervision of Mr. Watson Watt, of the National Physical Laboratory. 2 reels. 16 mm. G.B.I.

In conjunction with the National Physical Laboratory, Messrs. G. B. Instructional prepared a film on the Cathode Ray Oscillograph for display at the Radio Exhibition, Olympia, this summer. The film was shown on a G.B. 16 mm. sound-on-film projector eight times daily and attracted much interest.

It has recently been viewed by the Science Teaching Panel of the Film Institute and is regarded as likely to be of considerable value for educational purposes. The first part of the film explains the principles and construction of a Cathode Ray Tube, while the second part gives some insight into its applications to radio research. Resourceful photography of actual instruments made the use of diagrams unnecessary in this film, which is a model of clarity in spite of the abstruseness of its subject. H.D.W.

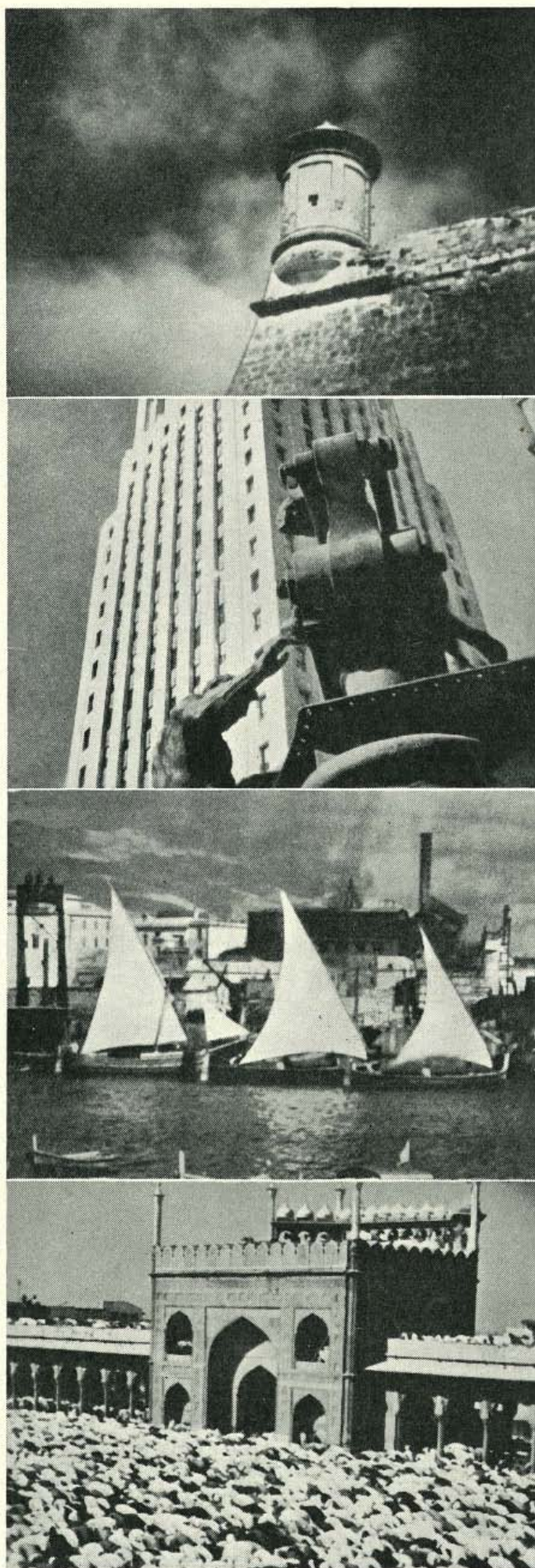
THREE MINUTE FILMS

Among the educational films shown at the International Exhibition of Educational Films arranged by the British Film Institute in March were three of the French produced "three minute films" reviewed on page 73 of our last issue. It may be of interest to those interested in the educational possibilities of such diagrammatic films to know that five of the series are now being distributed in this country by Zenifilms Ltd. The films available are *The Pacific Problem*, *Trans-Sahara Railway*, *War Debts*, *New Europe*, *The Moon*.

NEW G.B.I. FILMS.

Since the publication some months ago of their advance list of productions, G.B. Instructional have made certain alterations to their schedule of special educational films. Two regional geography films have been made, *Farming in East Anglia*, (6 reels) and *Fruit Farming in Kent*, (2 reels), while others in course of preparation are *Sheep Rearing in Northern Counties*, *Dairy Farming in South-West Counties*, and *Industrial Life in the Midlands*. The two language films so far made, *The French U* and (in illustration) *La Gare*, have been highly praised by educational authorities and films are to be made on other vowels also. Seven nature study films are now available on such subjects as *Roots (Osmosis)*, *The Great Tit* and *The White Fly*; ten others are actually in course of production and further subjects are to follow. Of the six hygiene films originally projected, three have been completed (*Breathing*, *The Blood and Circulation*) together with four kitchencraft films, a six-reel film on *Lawn Tennis*, two Physics films (*Principles of Sound Recording* and *The Cathode Oscillograph*) and seven Documentaries. A history film, *Survivals of Medievalism in existing villages* has been begun. A six-reel film on *Physical Training* is also being made to interpret the new Board of Education syllabus for physical education.

The illustrations on this page are taken from four films in Fox's geographical series known as "The Magic Carpet of Movietone," reading from the top: *The Island of Malta*, *City of the Golden Gate*, *Sicilian Sunshine*, *Land of Bengal*.



THE MAGIC CARPET OF MOVIE-TONE

(Fox)

TRAINING FILM TASTE

By Ernest Dyer

Heaton Secondary School, Newcastle-upon-Tyne

Chairman, Tyneside Film Society

Mr. Dyer contributes to the School Section a rejoinder to Mr. Maxwell Lewis with some alternative suggestions

IN the summer number of *SIGHT AND SOUND* Mr. Maxwell Lewis put forward a number of stimulating suggestions as to how children's taste in films might be trained in school. There must have been many readers of his article who, like myself, were forced to the conclusion that whatever merits his scheme might have in comparatively wealthy public schools, it was quite impracticable in the schools where 98 per cent. of our children are educated—our elementary and public secondary day schools.

His idea, briefly, is that the child's taste is best trained by means of "a school film society running on lines modified but similar to those of adult film societies." I have nothing to say against adult film societies (being chairman of one) but as a practical teacher I feel bound to challenge his view (a) that the school film society has aims in common with the adult society and (b) that such a society is in any way adequate to train the film taste of the majority of pupils.

The main purpose of the adult society is to satisfy the intellectual curiosity of its members to see films of unusual character or exceptional merit which (for commercial reasons) are not shown in the ordinary cinemas. It seeks to raise the level of the film taste amongst the general public, certainly, and its syllabus will probably include lectures or demonstrations on the aesthetic and technical aspects of cinema, but its activities are based upon a foundation of already established taste. The problem in school, on the other hand, is the development of taste in its earliest stages.

The main feature of Mr. Lewis's school society is its producing section. It is, of course, obvious from his remarks ("experienced amateur cameramen may already exist in a school to-day when amateur cinematography is a popular hobby" . . . "apparatus is almost certainly to be found amongst parents and old students") that he is thinking of schools very different from those in which the majority of us serve. One may readily admit that if the financial obstacles could be overcome as easily as he suggests a production unit might prove a valuable form of corporate activity. But I would submit that he has quite failed to show how such a unit can play an effective part in the training of film taste.

Film taste is not trained by assisting in the production or watching the subsequent exhibition of a film of fifth-rate quality. For that is the most probable type of film under the conditions Mr. Lewis outlines. He visualises entertainment films with "acting personnel" and "directing staff, script and story writers, cameramen, stage and settings staff,

editing staff, liaison group"—in short, the establishment of the very conditions which make the production of works of art by the commercial studios such rare events.

"The directing staff should consist of a responsible master or mistress, who *preferably* knows something about films." (My italics!) "If this knowledge is unavailable at the moment there are some extremely useful books from which information can be obtained. . . ." Will this sort of thing result in films of the high quality that *The Film in National Life* properly declares to be essential for school purposes? To imagine that films produced under such conditions will possess some "virtue" denied to films made in properly equipped studios by trained players under a skilled director is surely the veriest humbug.

"Every film decided upon should have its story and shooting script composed before any photography is attempted." Is this, then, how taste is to be trained? An echo of Robert Flaherty's voice in a recent conversation comes to me, vibrant with indignation. "You can never make a film like that. It's impossible. You've got to feel your way, get inside your subject, live amongst your material and get to know it. Shoot your theme from every angle. Then you can feel the thing emerging and growing. Then you can select your final film strips." Surely, the first thing to teach to youth must be Pudovkin's dictum that "the foundation of film art is editing."

School production groups, in my view, should avoid "acting" films like the plague. At the best they become films only by accident. Photographed theatricals teach nothing of the art of film. Rather let the young producers be sent out to use their cameras on raw material until they learn to think in a cinematic way. Send them out, say, to collect visual material to illustrate Masfield's *The West Wind*, or to assemble images of the type Ruttmann employs in *In der Nacht*. Or put them on to a straightforward job of documentary.

In my own school we once toyed with the idea of making a film of the River Tyne from source to mouth. It was to open with shots of the windy cloud-swept uplands where the head waters rise, of the tawny grasses and the sheep they nourish, of shepherds, shearings, and Northumbrian tweed. Then were to come scenes of the richer valleys of the river's middle reaches and the market communities such as Hexham, whose life is as old as the nation's life though now they minister to new needs—those of the great industrial populations that cluster in the seaward part of the river's course. And the film was to go on to tell the story of those populations and the industries that sustain them; of dredges and

bridges and breakwaters; of shipbuilding yards that have seen the birth of vessels known to all people, of engineering shops whose products have lightened the labour of man throughout the world. It was to tell of the vast nexus of insurance and banking and exchange that these activities have called into being, and of the daily miracle of organisation that feeds and transports, governs, educates and entertains three-quarters of a million people. Surely, we argued, some of the drama of this throbbing complex of toiling, creating, organising, selling can be conveyed through the film.

But we failed to overcome the financial obstacles and the film never materialised, so that I cannot say how profitable a form of school activity it would have proved or how valuable a means of training in film art. I suspect that it would never have got further than a documentary of the tweed industry. But it would, I am convinced, have taught its young producers more about their cameras and filters, more about angles and set-ups, more about pictorial composition and about light and shade and tonal values, more, too, about editing than a score of story films made to script and produced with "acting personnel."

The most valuable part of Mr. Lewis's article, from the point of view I am trying to represent, is his paragraph on "lectures and discussions." I wish that he had been able to tell us more about the technique adopted to help children to "appreciate the good and deprecate the bad" in the films they see week by week—or night by night. At what ages, for example, does he find children respond to various types of approach?

Perhaps I may give the conclusions to which I have been led by my own experience. I believe that the proper place for the training of film taste is the classroom. The work done in class may, it is true, be supplemented by the activities of a film society just as the formal teaching of literary and musical appreciation may be supplemented by literary and musical societies, but such activities are inadequate by themselves. The groundwork must be covered in the classroom. For if we can find time in class for teaching about dramatic unities, dramatic irony, stichomythia and the rest of it, presumably to help the child derive greater value from his visits to the theatre (which may average one a year if he is lucky), surely we can find time to tell him something about, say, tracking and panning



From CHU CHIN CHOW ; by Walter Forde.

(Gaumont British)

and cutting, which will help him to derive greater intellectual satisfaction from his far more frequent visits to the cinema. If there is room in the syllabus for disquisitions on the influence of the newly introduced proscenium curtain on the technique of the Restoration dramatists, there should be room for discussion on the artistic value of the close-up, the fade and the dissolve. It is, indeed, often urged against our existing methods of interesting children in aesthetic values that they are remote from life as the children see it, for the great bulk of children come from virtually bookless homes. Certainly, if there be any truth in the maxim that in education one should proceed always to the unknown *via* the known, it is at least worth considering whether we cannot evoke more easily the critical and aesthetic faculties through an analysis of the familiar film than through a dissection of the esoteric play.

Such training may form part of a definite scheme with special time allotted to it in the timetable (which is hardly probable, teachers will agree, under present conditions). It may, perhaps, be fitted—still as part of a definite scheme—into “general knowledge” periods. Or it may arise incidentally from other work—during discussions on English essays, for example, or in the preparation of “lecturettes” and debates.

An English teacher, indeed, will find it profitable even for his own specialist ends to base a considerable amount of both oral and written work upon films showing in local cinemas, for few other sources of impressions will contribute so largely or so vividly to the immediate *common* mental experience of his pupils.

The training itself may take some of the following forms: (1) explanation and discussion of technical and artistic aspects of cinema, illustrated by examples “from actual play.” Such talks in lower forms will necessarily deal with the more mechanical aspects; in higher forms they can embrace the psychological and historical aspects. The main aim is to substitute a critical and intellectual approach for the normal (uncritical and emotional) approach, and to base such criticism on an understanding of the nature of cinema as an art in its own right.

(2). Writing of “reviews” of films seen and the subsequent comparison of these with the reviews of various newspaper film critics and of the serious film journals. (This can afford useful training in the proper valuation of newspapers as well as of films!)

(3). The more detailed discussion by the master of some film of exceptional merit (*e.g.*, *Man of Aran*) which may visit the district. (Obviously, the master himself must have seen the film several times).

(4). Training in the appreciation of photographic values, both of composition and of tone, illustrated perhaps by comments on “photograms” etc. This may be correlated with work on art and with activities of photographic society.

(5). Establishment of a film section in the school library—including, for example, Pudovkin, Lejeune, Brunel, Arnheim, Buchanan, both books of Rotha, and periodicals dealing with film critique.

(6). Writing scenarios and “shooting scripts.”

I have been astonished myself by the ease with which such territory may be cultivated. I have had essays from first-formers of eleven on the art of Walt Disney which showed them to be as capable of appreciating the qualities, and even some of the subtleties, of the cartoons as boys in the Fifth.

I have been especially surprised to find the degree to which boys think in “filmic” terms. Earlier in this article I mentioned the project of collecting visual images to illustrate Masefield’s *West Wind*. There was once an “educational” film of it, you may remember, which consisted of views of Masefield declaiming the poem, so that instead of yielding yourself to the words you spent the time noting the peculiarities of the poet’s face. I suggested to a 2B form that they might prepare a script from which camera-men could collect really appropriate images to accompany the words. I spent not more than twenty minutes explaining to them (for we had done nothing of the sort before) the way in which such a script should be set out and the meaning and use of “cut,” “track,” “dissolve,” “pan,” “long-shot,” “mid-shot,” “close-up.” They were to describe each image as vividly as they could and say how it was fitted to its neighbours and for how long a passage of time it was to stay on the screen.

The result exceeded anything I had hoped for. Of the 30 scenarios, 20 could have been put into production as they stood and half a dozen would have made films that might have been worthy of the poem. Some of the best results came from the “non-literary” members of the form. Not only was there considerable fertility in the choice of images but also great skill in their association. Thus the idea of the wind’s movement was carried through waving grasses to nodding blossoms and on to the scudding April clouds and thence by a dissolve to the streaming chimney smoke of the metropolis. Or the gulls wheeling over the spume-swept cliffs would be contrasted with the gulls above the city roofs. One boy made a gull settle on a weather-vane and then interposed a close-up drawing attention to the fact that the vane pointed West. Four or five of them introduced the weather-vane in one way or another. One effected the transition from London to the West by showing a man in a city street suddenly stopping to look at a painting in a shop-window which caught his eye. Then came a close-up of the picture which grew misty and dissolved into a living landscape. Several boys very shrewdly built up the latter part of the film entirely from images they had already introduced earlier on. Some of them, too, hinted at a background of sound to act as an undertone to the spoken words. I only wish I had room for quotations. I was left under no kind of doubt that here was an exercise which stimulated the imagination, and was of value in heightening appreciation both of literature and of cinema. Other teachers must have made many similar discoveries of their own.

NOTE.—I am grateful to the editor of *Education* for permission to incorporate in this article a few sentences from an article on “Education for the Film” which I contributed to his columns in March, 1931. E.F.D.

WHAT THE BRITISH FILM INSTITUTE IS DOING

WORK OF THE QUARTER

THE past quarter has seen a great increase of interest throughout the country in the Institute's work. This is reflected by the numerous references to it in the London and provincial press and at various conferences held during August and September; by increased activity in the formation of branches; and by numerous enquiries from local education authorities, schools, teachers and other bodies and individuals interested in the non-theatrical use of the film for instructional purposes.

The Institute has just published its first annual report, which deals in three sections with the origin and establishment of the Institute, its present activities and its future plans. The report was presented at the annual meeting of the Institute, which was held on October 4th.

Film Institute Societies

The final steps in the formation of the Scottish Film Council, which is the organising and advisory body for the British Film Institute in Scotland, were discussed at a meeting in Glasgow on September 15th. The constitution was adopted and members of the Council elected. The Council is to consist of a Chairman and not less than 18 members, who will be nominated as follows: three by the Federation of Scottish Film Societies, and one by the film societies solely concerned in the use of the cinema in the classroom; three by Scottish organisations concerned in the use of the cinema for purposes of education; one each by the Cinematograph Exhibitors' Association, the Kinematograph Renters' Society and the Federation of British Industries; and four other persons to represent public interests.

The election of the following members of the Council was intimated: Mr. J. R. Allen, Aberdeen; Mr. Forsyth Hardy, Edinburgh; and Mr. D. Paterson Walker, Glasgow, representing the Federation of Scottish Film Societies; and Mr. T. T. Blake, representing the Scottish Educational Film Federation. Councillor P. H. Allen, Edinburgh; Mr. Harry Blackwood and Dr. J. W. Low representing educational organisations; Ex-Baillie James Welsh, representing the C.E.A., Mr. G. E. R. Young, the F.B.I.; Mr. S. Bendon, the K.R.S.; and representing public interests, Miss M. G. Cowan, O.B.E.; Mr. J. Walter Buchan, Town Clerk of Peebles; Mr. Stanley L. Russell. One further representative of public interests is yet to be elected. Mr. C. A. Oakley continues as hon. interim secretary of the Council.

A local branch of the Institute has been formed at Aberdeen and the magistrates have given permission for five special film shows on Sunday evening during the coming winter. Membership will be limited to 600 and to persons of 18 years of age or over. The object is to show artistic and unusual films not generally exhibited in the commercial cinemas.

The Brighton, Hove and District Branch, at a meeting on September 13th, considered the present censorship arrangements with reference to the recent showing of *Poil de Carotte* by a Brighton exhibitor and the subsequent police court case. A resolution was passed asking the British Film Institute to clarify the position and the matter will now be considered by the Governors of the Institute. It will be remembered that the Merseyside Branch was refused permission to show *Poil de Carotte*.

The Merseyside Branch have issued their first annual report which should be of interest and value to other branches and to others contemplating the formation of a branch who want to know what a branch can do. Fuller references to this will be found under "NEWS FROM FILM SOCIETIES." The Rev. F. Heming Vaughan, chairman of the Merseyside branch, broadcast from the North Regional Station in September on amateur film production and the broadcast received an appreciative notice in the *Manchester Guardian*.

Meanwhile steps are being taken in many other districts to form branches. Leeds held its inaugural meeting on September 28th at the Philosophical Hall with Sir James Baillie, vice-chancellor of Leeds University, in the chair. On the same day a meeting was held at the Exchange Cinema, Northampton, to launch a branch in that town. The Huddersfield Film Society has drawn up a constitution by which it will become a branch of the Institute and will hold an inaugural meeting in the near future. Mr. R. S. Lambert's visit to the Chichester Diocesan School on July 18th has resulted in a move to form a branch in Chichester. Negotiations, which it is hoped will result in the establishment of branches or schemes of co-operation, are also taking place at Birmingham, Bristol, Lincoln, Maidstone, Manchester, Salford, Tyneside and London.

Information Service

Enquiries for information have considerably increased during the past quarter and it is the aim of the Institute not only to answer these enquiries, but generally to act as a clearing house for information on films, apparatus and technique, to keep in touch with educational films and research abroad and to supply news to members and all societies interested in the cultural and educational use of the film. It also aims to assist research students in a field where the obstacles to research are, at the moment, immense.

The effectiveness of a Film Information Bureau depends on the efficiency with which its material is organised. The heterogeneous mass of catalogues, and reports, literature and correspondence, daily changing and daily growing, must be grouped and indexed so that any fact may be readily found, and the Institute is steadily building up such a system. Periodicals, British and foreign, general and technical

books, reports, surveys, catalogues and bulletins of all kinds, together with the results of first-hand enquiry and research, are being collected to enable the Institute to reply to queries.

The Institute has undertaken the formation of a catalogue of educational films and already 1,200 films have been catalogued. The Educational Panel of the Institute, through its committees, is engaged in viewing these films and the reviews are published each month in the Monthly Bulletin which is issued free to members. The Institute has also been enabled to compile a list of over 2,000 schools, societies and individuals who use educational and instructional films. To meet the numerous enquiries which are continually being received about non-theatrical apparatus and films the Institute has published a leaflet (No. 5) on the subject, which is reviewed in the technical section of this issue.

The Institute is also forming a reference library of books on the film. The nucleus for this exists and is being increased gradually. A complete set of the *Bioscope* has recently been given to the Institute and this forms a particularly valuable addition. This library will not only form part of the Information Bureau, but will also be open to members and research students for purposes of reference. It is also intended periodically to issue classified lists of books on cinematography for the guidance of the Institute's members and others. One has already been published as the result of an approach made by the National Book Council which invited the Institute to compile an authoritative bibliography on the film. The list is being distributed by the National Book Council and includes details of some sixty books on history, technique, social and cultural value, miscellaneous and periodicals.

Projection Theatre and Library

The Institute has been giving consideration to a number of projects which are necessary in order that it may be able to do more thoroughly the work which it has undertaken and be able to undertake certain developments which are essential to the Institute's work. Foremost among these is the Institute's need for its own projection theatre which could be used for the viewing of films by the panels of the Advisory Council, the viewing of films for the Monthly Bulletin and the Catalogue of Educational Films, cutting and editing of existing material for instructional purposes, conferences, demonstrations, week-end schools and demonstration of apparatus and educational films.

The need for a national repository of films of permanent historical value and for the formation of a reference library of films is continually becoming more imperative and the Institute has the matter under consideration together with some scheme for co-ordinating the distribution of educational films for the use of schools and other non-theatrical bodies.

Board of Education Conference

Considerable interest has been taken in the movement by the Board of Education as represented

in the person of its Parliamentary Under-Secretary, Mr. H. Ramsbotham, M.P., whose addresses to schools and local authorities on several occasions have referred to the immense possibilities of the film in teaching and to the assistance which the Film Institute can render to all bodies and individuals interested in the film as an educational medium. It is hoped that a conference will be arranged shortly at the Board of Education which would furnish an opportunity for the Institute to discuss the educational problems with which it is concerned.

Advisory Council and Panels

The various committees of the Education Panel have viewed a number of films and reported on their suitability for instructional purposes. The committees, and in particular the History and Science Committees, have had under consideration the production of new films and hope to put forward shortly a number of suggestions on what types of films they think should be made. A series of films on physical education are now being made to illustrate the new regulations issued by the Board of Education. The films are being produced in collaboration with a committee of the Heads of Training Colleges called together by the Institute, which is advising in drawing up the scenarios, assisting with the shooting and viewing the films before they are finally edited.

The Medical Panel has now collected considerable information on existing medical films in this country with a view to the compilation of a catalogue of British Medical films which will form part of an international cine-medical encyclopaedia. The scheme for such an encyclopaedia was initiated by the International Institute of Educational Cinematography at Rome with which the British Film Institute works in co-operation. The Rome Institute in outlining its plan stated that the cinema could constitute an unrivalled auxiliary in the higher teaching of medicine and surgery and for the purpose of realising the scheme it was considered useful and opportune to create a special Commission or Panel in each of the important countries of the world. In the course of compiling the list of films made in this country, the Medical Panel has circulated questionnaires to all the medical schools and universities throughout Great Britain. It has, in addition, examined a considerable number of these films and is prepared to recommend and advise upon the production of further films covering medical subjects. In the meantime the Panel is engaged in classifying those films on which it already has information.

The Dominions, India, and Colonies Panel has had to consider a large quantity of enquiries and suggestions with regard to the supply of educational films and projectors to schools, supply of films for Film Societies in New Zealand, South Africa and Canada and the general question of the development of the Institute's work as a whole in almost every part of the Empire. It has already become necessary to appoint a special committee of the Institute to deal with matters relating to India; both the India Office and the High Commissioner for India are represented on this committee. The sub-committee of the Panel which is drawing up a scheme for an experiment in local cinematography in Africa has held several meetings and hopes to make its recommendations shortly. Mr. G. T. Hankin, H.M.I., a member of the Panel, has returned from the New Educational Fellowship Conference at Cape Town and Johannesburg, where he spoke on the new aids to learning. An exhibition of educational films was organised by the Institute and Mr. Hankin's references to the work of the Institute have resulted in a large number of enquiries being received. In order that the enquiries and suggestions received from various parts of the Empire may have local consideration and authoritative backing and thus be adequately dealt with the Institute has asked the various governments to consider the desirability of establishing co-operating Institutes or *ad hoc* bodies which could be recognised as the official correspondent of the Institute.

NEWS FROM SOCIETIES

MERSEYSIDE FILM INSTITUTE SOCIETY, 5 and 6, Bluecoat Chambers, Liverpool, 1.

The Society's office and projection room have been adapted and decorated under the direction of an architect member, Mr. F. X. Velarde. A series of meetings on alternate Tuesdays and Thursdays will be held for discussion of film topics and the showing of small-size films. During the summer, a production group had been meeting for the preparation of the Society's film of Liverpool. A theme has been chosen and the preparation of the scenario will occupy the winter months before shooting the scenes in the spring.

Propaganda work on behalf of the Institute has been undertaken by the chairman, Mr. F. Heming Vaughan, who has spoken before the Women's Institutes of Lancashire and to Rotary Clubs at Birkenhead, Nantwich and Hanley.

The action of the Liverpool magistrates in refusing permission to a local cinema for the showing of the film *Poil de Carotte* has been considered by the committee. A carefully drawn petition asking for opportunity for the Society in future to state a case before the magistrates prior to any decision has been sent to the Bench.

The chairman recently gave a broadcast talk on the North Regional Station in reference to the co-operation of amateur film societies making documentary films of the district and offering the Society's office as a centre for the circulation of such films amongst amateur societies.

LEEDS FILM INSTITUTE SOCIETY, Acting Secretary : S. G. Crawford, 3, Hares Mount, Shepherd's Lane, Leeds, 8.

As the result of a meeting attended by representatives of the educational authorities in Leeds, the B.F.I., the Leeds Film Group and Academy Theatre, and the local press, it was decided to form a branch of the Film Institute in Leeds, which would further the objects of the parent body and would also be prepared to show its members examples of the type of films advocated by the Institute.

The new branch was inaugurated at a public meeting held in the City Museum on September 28th, with Sir James Baillie, Vice-Chancellor of Leeds University, in the chair, the speakers being Mr. A. C. Cameron, Governor of the Film Institute ; the Rev. F. Heming Vaughan, chairman of the Merseyside Film Institute Society, and Mr. G. W. Gibson, district education officer to the B.B.C.

The annual subscription will be 10s., which will include associate membership of the Institute, the balance of 7s. 6d. going to expenses of providing film exhibitions.

BRIGHTON, HOVE AND DISTRICT F.I. Branch, Hon. Sec., M. Hutchins, Cowichan, Withdean Crescent, Brighton.

The Brighton, Hove and District branch of the British Film Institute is now officially established under the chairmanship of Mr. F. Herbert Toyne, secretary to the Brighton Education Committee. The foundation members are representative of such varied interests in the district that it is hoped that the branch will obtain support from a steadily growing public. The branch has been able to co-operate with the Film Institute in the exhibition in Brighton of G.B. Instructional films.

BRADFORD FILM INSTITUTE SOCIETY, Y.M.C.A., Bradford.

Meetings have been arranged in connection with the Film Institute at the Y.M.C.A. at Bradford during the autumn : two talks on the problem of sound will be given on November 16th and 23rd by Mr. T. H. Mather ; on November 29th *The White Hell of Pitz Palu* will be shown ; on January 24th a lecture and demonstration has been arranged under the title of "How Talkies are Made" and there will be other special programmes of films.

BELFAST FILM INSTITUTE SOCIETY.

The Belfast Branch of the British Film Institute begins active work this month. At the last meeting of the Society the Rev. S. P. Whitehouse was appointed hon. secretary and all correspondence should be addressed to him at 86, Balmoral Avenue, Belfast.

THE FILM SOCIETY OF GLASGOW, Hon. Sec., D. Paterson Walker, 127, St. Vincent Street, Glasgow, C.2.

The Society will hold eight film performances during the season and at least four lecture meetings. Among the films booked are *Liebes Kommando*, *Lot in Sodom*, *L'Ordonnance*, *Joyless Street*, *Charlemagne*, *Le Petit Roi* and *Liebelel* ; *La Maternelle* was shown at the Society's first meeting on October 14th.

TYNESIDE FILM SOCIETY, c/o Literary and Philosophical Society, Newcastle-upon-Tyne, 1.

The Tyneside Film Society announces that three private Sunday evening exhibitions will take place before Christmas. The programmes are as follows :—October 14th, *Morgenrot*, *Tonende Handschrift*, *Don Dougio Farabanca* ; Nov. 11th, *Hungarian Dance*, (*Fischinger*), *Cartoon by Snuts*, *Road to Life*, *Europe To-day* ; Dec. 9th, *La Maternelle*, *Power*, *Lullaby Land*, *West Indian Cattle*.

A club-room for renters has been rented in the centre of the city and a series of informal talks and discussions are planned. An illustrated talk on sub-standard colour cinematography will be given by Mr. A. G. Greaves, Chairman of Montagu Amateur Pictures and a member of the Film Society Committee. The chairman of the Society will also speak on some aspect of film appreciation. Current issues of cinema periodicals and other matter of interest to members will be available for consultation in the club-room, the principal function of which will be to allow members an opportunity of discussing the films selected for exhibition.

Negotiations are at present taking place with the local branch of the Modern Language Association with the object of repeating the Saturday forenoon exhibitions of foreign sound films for school children so successfully initiated last season. The subscription to the Society for the first part of the season, October—December, is six shillings inclusive.

BIRMINGHAM FILM SOCIETY, Hon. Secretary, 21, Carpenter Road, Birmingham, 15.

This society, now three-and-a-half years old, opens a new season at the Scala Theatre, Smallbrook Street, on Sunday, October 21st, at 3 o'clock. Six subsequent meetings will be held on the second Sunday in each month until and including April. At the first meeting the main film will be Pabst's *Don Quixote* and with a prospect of some very interesting programmes for the coming winter it is hoped that last season's membership figure of 543 will be well exceeded. A detailed prospectus is now ready, and will be sent to all interested on application to the hon. secretary, at the above address.

MANCHESTER AND SALFORD WORKERS FILM SOCIETY, Hon. Sec: T. Cavanagh, 69, Liverpool Street, Salford, 5, Lanc.

The Society began its fourth session by showing Eisenstein's *Thunder Over Mexico*, with Pfenninger's *Tonende Handschrift* and the Amsterdam Film-Liga's *Canal Barge*. On October 20th Epstein's *La Maternelle* will be the chief item on the programme. Among the other films that will be shown (subject to permission of the authorities) at this performance and during the season will be *Industrial Britain* by Grierson and Flaherty ; *Rotha's Contact* ; *Crainquebille* ; the French political propaganda film of the Polish Corridor ; *Hunted People*, by Friedrich Feher ; and, from the U.S.S.R., *The Soil is Thirsty*, *The Living Corpse*, *The Ghost that Never Returns* and *Deserter*. Performances will be held on November 17th and December 15th. The programmes are shown at the Rivoli Cinema, Denmark Road, Rusholme, and admission is confined to members of the Society only.

BILLINGHAM FILM SOCIETY, Norton-on-Tees, Durham. Hon. Secretaries : H. S. Coles, 3, Cambridge Terrace, Norton-on-Tees ; Mrs. E. H. Sale, 22, Redwing Lane, Norton-on-Tees.

The Society drew the attention of its supporters to the fact that Flaherty's *Man of Aran* was being shown in Billingham during September and issued a brief critical note on the film. Among the films that have been chosen for the season are *Poil de Carotte* (shown on October 10th) ; *Prenez*



Practical instruction at the I.F.M.A.'s summer school

Garde a la Peinture (on November 21st); and Liebeleil, Liebes Kommando, Crainquebille, Kadetten, Charlemagne, Pecheur d'Islande, Spies at Work, Hunted People and L'Ordonnance, from which programmes on December 19th, January 23rd, February 20th, March 20th and April 17th will be arranged. There will be two performances on each date, at 6.30 and 8.50 p.m., at the Billingham Picture House. There is no formal membership.

RELIGIOUS FILM SOCIETY, 4, Bouverie St., London, E.C.4.

The Society's film Mastership, which was reviewed in the summer issue of SIGHT AND SOUND has received a warm welcome from audiences all over the country, and is being booked for the United States and Canada; among others, the Western Electric Co. of Bush House, Aldwych, are planning to include it in their "road-show" service.

The recent publication of R. G. Burnett's *The Cinema for Christ*, to which reference is made elsewhere in this issue, has led to many enquiries for assistance from churches and allied associations. The Society has re-fitted a mobile daylight cinema van for the *Methodist Times and Leader* travelling evangelist, Captain Davis, with a standard sound projector and a portable sound outfit.

The Society's new film *Inasmuch* is now practically ready, and will be released in the autumn. It is based on an episode in the life of St. Francis of Assisi, and has been adapted for the screen by Richard Hope Hawkins from a play written by the Rev. Harry Williams, of the Central Hall at Bow. The film was produced under the guidance of British National Films Ltd., of which company Mr. J. A. Rank is a director. He is generously sponsoring this series for the Religious Film Society of which he is co-treasurer.

INDEPENDENT FILM MAKERS ASSOCIATION, Hon. Secretary, Thomas Baird, 32, Shaftesbury Avenue, London, W.1.

A summer school of cinematography was held by the Independent Film Makers Association at Digswell Park during the first week-end of August. Among the speakers and lecturers were John Grierson, who spoke on "Sound," Basil Wright on "Cutting," Stuart Legg on "Shooting" and Miss Mary Field on "The Instructional Film." Mr. Peter le Neve Foster gave a talk on "A Movie Maker in Moscow." Among the films shown were several G.P.O. films, including 6.30 Collection and Pett and Pott (a comedy by Cavalcanti and Grierson).

It was decided that the London group of IFMA should work on a film to be entitled *Markets*.

It is the aim of the Association to form groups in various centres for the making of documentary, educational and experimental films, to form a library of scripts and to assist film-makers interested in non-fictional films.

MONTAGUE PICTURES

Newcastle-on-Tyne

Montague Pictures, which have been mentioned from time to time in these pages, is the name given to films produced by an amateur unit working in Newcastle under the direction of Mr. Arthur G. Greaves. Mr. Greaves takes charge of the photography and technical work, and the production and scenarios are in the hands of Mr. F. G. Wearmouth.

Sanctuary, on which the unit is at present working, is a romantic "period" drama, based on the famous *Sanctuary* Knockers at Durham Cathedral, and is being produced by Mr. Wearmouth, who wrote the scenario, at Durham Cathedral, and at the eleventh century castle in the city. *The Language of Flowers*, (Kodacolor) is in its final stages.

Last year Mr. Greaves' film, *In a Valley in the Border Hills*, a documentary dealing with Northumberland sheep-farming and the manufacture of Otterburn tweeds took a first award in the national B.A.A.C. competition.

Anthropological Films

In connection with the Anthropological Congress held in the buildings of University College, Gower Street, this summer, a daily display of films was organised. This recognition of the value of the film in this branch of science is in itself of interest. Moreover the Congress further stressed the value of the film in anthropology by setting up a Committee to deal with the problems which arise in connection with rescuing material already buried in film vaults and with the preparation of new material by expeditions and individual travellers. This step should prove of great importance in the development of documentary cinematography. The actual film display was no doubt of great technical interest to anthropologists, but to a lay observer seemed principally a demonstration of two points—the high standard attainable in sub-standard taking and projection and the necessity for expert editing of films, even outside the field of entertainment.

The films taken on a Kodak camera by the South Australian Anthropological Society for the University of Adelaide could not, I think, have been bettered by a professional cameraman equipped with 35 mm. apparatus. Moreover the functioning of the Bell-Howell 16 mm. projector employed for showing was faultless. On the other hand the 35 mm. projector employed frequently gave an unsteady picture, quite apart from other blemishes such as stray light due to careless operating, which must have given our visitors a very poor idea of our standard in these matters. Many films, though well photographed, were strung together with so little regard to effect that they failed to hold the attention even when representing subjects intrinsically agreeable. In contrast it was curious how well a film demonstrating the exact extent of self-mutilation achieved by Indian fakirs held the attention, simply and solely by means of following up a definite line of investigation in a logical manner.

H.D.W.

TECHNICAL AND TRADE REVIEWS

COLOUR CINEMATOGRAPHY

By H. D. Waley

COLOUR consists objectively of waves ranged between certain limits of frequency and amplitude and subjectively of sensations ranged between violet and red in quality, and between darkness and dazzle in quantity. Between our perception of light quantity and our perception of light-quality there is this very notable difference: the path which leads from the least amount of light we can see at all to the most we can bear to look at is what one might call a level path—it has no ups and downs. But the path from violet to red is not level; it has, as it were, several humps, definite points, that is to say, which one is conscious of approaching and receding from. As one runs one's eye along the spectrum one is conscious that along a certain stretch the colours begin to get more red, that a definite "red" bit is reached and that after this the colours get progressively less red. "Red" then may be regarded as a definite "hump" which we ascend towards and descend away from. Science has settled that the irreducible number of these humps is three and called them primary colours. The fact that our perception of wave-frequency is punctuated in this peculiar manner is entirely due to the way in which our organs of sight are constructed. The eye of the camera lacks these peculiarities and colour photography may be regarded as the imposition upon mechanical light-recording of the idiosyncrasies of human vision. Ordinary photography aims at disregarding quality (*i.e.*, wave-length) of light and recording only quantity. The material record—the photographic picture—must of course inevitably possess some selective properties with regard to the absorption of different wave-lengths, but when these properties are, as it were, symmetrically balanced about the pivotal points of human colour-vision the mind receives a neutral "black-and-white" impression, concentrating its attention upon light-quantity to the exclusion of light-quality. The colour-photographer aims then at making a light-record which shall reproduce not only light-quantity but also light-quality expressed in terms suited to the peculiarities of the human eye. Since to the human eye three points in the range of visible radiation are crucial the colour photographer necessarily uses these three points—the primary colours—as starting-points in his recording process. He has before him two alternatives: he may use filters each of which transmits a primary colour, in which case he is employing the method called "additive," or he may use filters which each block a primary, in which case his method is described as "subtractive." The diagrams shown overleaf set out the fundamental points of each method in a rather violently schematised form. In Fig. 1 we see the taking process of the earliest sort of additive method: three positives

are being made of a rectangular object, painted with concentric circles of colour, through three primary filters. I have called the primary colours A, B and C. The object which is being photographed is coloured only with primary colours for the sake of simplification: if the primary colours can be correctly rendered it follows, of course, that all colours can be.

In Fig. 2 the three positives are being shown on the screen by three projectors with primary-coloured lights. The projectors converge so that their images are—more or less—superimposed. Now first let us consider the difficulties encountered in a system of this sort. The diagram rather suggests that three films are being taken simultaneously, to be run through three projectors. This method actually was employed for a time by Friese-Greene himself. But it introduces parallax errors on a serious scale. It might be imagined that such errors could be overcome by substituting rapid succession for simultaneity and using a single film run in a treble-speed camera and treble-speed projectors. In practice however two new imperfections make their appearance—colour-fringe and colour-flicker. Colour-fringe represents lack of register between successive images caused by rapid movements of objects across the field of view, and colour-flicker represents the extreme sensitivity of the eye to violent changes of colour.

These problems become much less acute if the triple basis of colour-sensation is disregarded and two colour-filters, one warm in tone and one cool, are substituted for the three demanded by strict adherence to scientific data. The Bell-Howell Co. for example market under the name "Morgana" a special camera and projector for a 16 mm. two-colour additive process.

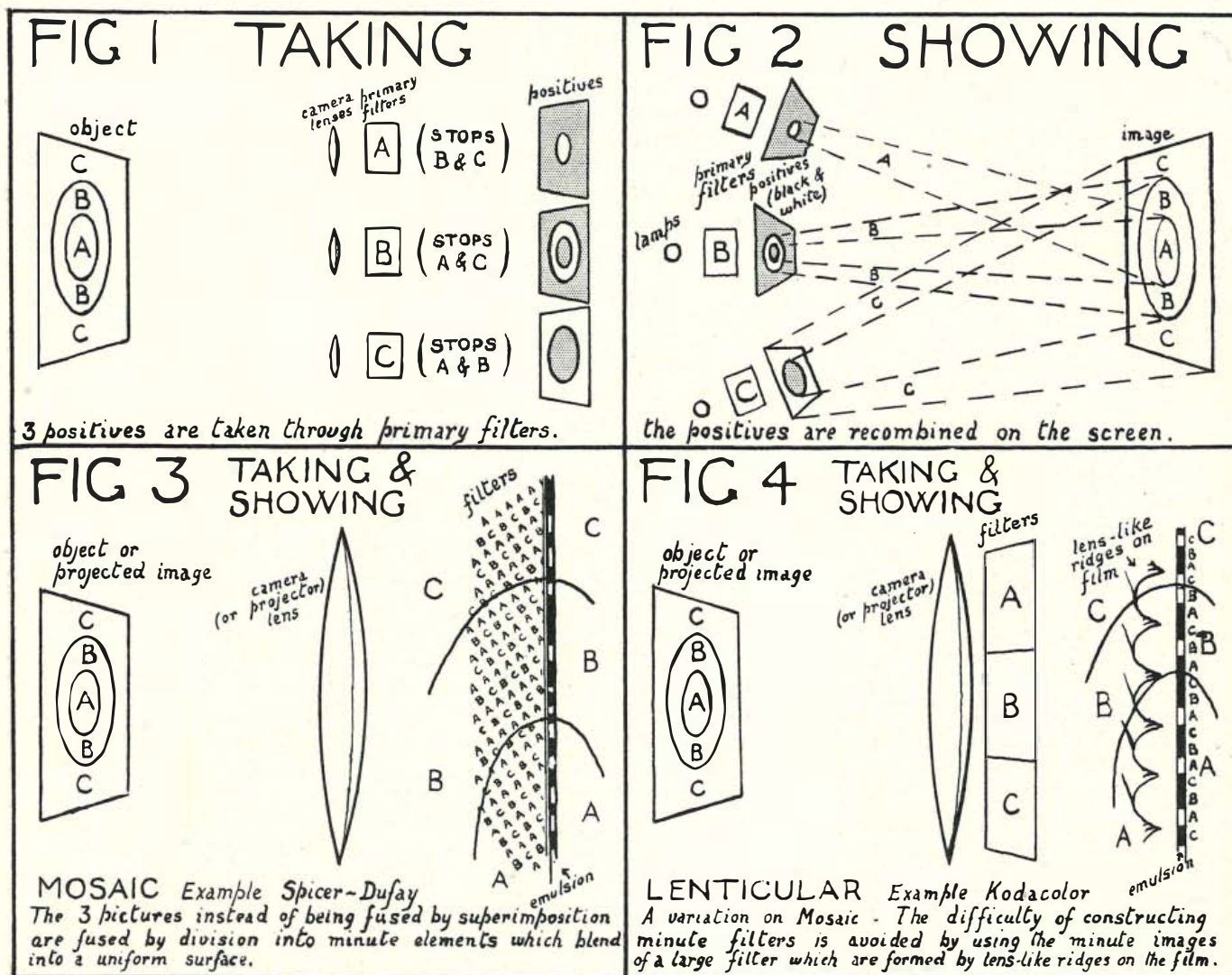
Other additive processes have been worked out, such as the English process "Raycol," which involve the splitting up of the camera image into duplicate or triplicate by means of prisms and half-silvered mirrors.

All the foregoing methods require special camera and special projectors. Their strong point is the facility with which duplicates can be made by printing off.

The next type to be considered, while introducing stiff problems regarding copy-making, enjoys the advantage of dispensing with special taking or showing apparatus. Fig. 3 shows the so-called "mosaic" type of additive colour process. The three films instead of being combined by the superimposition or rapid succession of several pictures are combined by the juxtaposition in each picture of extremely small colour-elements of three varieties. The essence of the process is that these elements should be so minute that they fuse into a uniform

COLOUR CINEMATOGRAPHY

ADDITIVE PROCESSES



surface on the screen, even when enlarged by projection. For purposes of still photography dyed starch-grains have long been employed as colour-elements, but the chance of several similar grains clogging together makes this method too crude for the high enlargement of cinematography. Accordingly the possibility of manufacturing a mosaic-type film depends on the designing of apparatus capable of producing sufficiently minute colour-elements. The fact that a million to the square inch is a bare minimum might lead one to declare the problem insoluble had it not recently been solved in what appears to be a satisfactory manner by the Spicer-Dufay Company's engineers. These films do, however, still show some traces of "pointillist" structure when inspected from too close up, so that one has to revive in their favour the formula "it looks all right from a little distance," which was worked so hard for the benefit of the French impressionist painters more than a quarter of a century ago.

Fig. 4 shows schematically a cross section of "Lenticular" film, a type which overcomes in a very ingenious way the difficulties attendant upon the manufacture of microscopic filters. It uses ridges ploughed in the film which function like microscopic lenses. It is easy to follow the

fundamental idea of the lenticular film—the use of very small lenses giving a high degree of optical reduction as a means of evading the difficulties of manufacturing actual filters of minute size. The detailed working of the process is not quite so easy to grasp. To begin with we must bear in mind that there is a combination of two optical systems. Firstly the camera-lens throws on to the film an image of the object being photographed: in the diagram this is represented by broken zones of colours A, B and C, crossing the film. Secondly each film-ridge throws a tiny image of the large triplicate filter placed near the camera-lens. Perhaps one can best visualise the workings of the system by imagining an "observer" situated in the film emulsion looking out through the film-ridges, as though they were bow-windows, in the direction of the three coloured elements which constitute the filter. Owing to the optical effect of the bulge in the bow-window the observer's view through it entirely depends upon his position behind it. From the middle he can only see the middle filter B; from one side he sees only filter C, and from the other filter A. We may therefore imagine we are dealing with three observers each of whom can only see one filter. If we introduce other observers

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The British Film Institute exists "to encourage the use and development of the cinematograph as a means of entertainment and instruction." Its objects are:—

1. To act as a clearing house for information on all matters affecting films at home and abroad, particularly as regards education and general culture.
2. To influence public opinion to appreciate the value of films as entertainment and instruction.
3. To advise educational institutions and other organisations and persons on films and apparatus.
4. To link up the film trade and the cultural and educational interests of the country.
5. To encourage research into the various uses of the film.
6. To establish a national repository of films of permanent value.
7. To provide a descriptive and critical catalogue of films of educational and cultural value.
8. To advise Government Departments concerned with films.
9. To certify films as educational, cultural or scientific.
10. To undertake similar duties in relation to the Empire.

WHAT IT NEEDS

In pursuance of this programme the British Film Institute desires to secure the support of all bodies and individuals that have at heart the encouragement of the best type of film and the full development of the constructive uses of the cinema. Alike in the public cinema and in the schoolroom and lecture room, the film has a growing influence upon thought and action. The purpose of the British Film Institute is to encourage the best features of this influence and to draw together all those who are concerned in its exercise. A strong membership of the Institute will be a guarantee that this work is being worthily and fruitfully performed. You are invited to lend it your support either by subscribing as an individual or by inducing corporate organizations to which you belong to apply for membership.

It is proposed to form Branches of the Institute throughout the country. Information as to the necessary procedure to establish these will be forwarded on request.

The Annual Report on the first year's work is now ready.

HOW TO OBTAIN MEMBERSHIP

The Institute being a Company limited by guarantee it is necessary for intending members to fill up the form of application which will be found in this issue and forward it together with a subscription of £1-1/- for the year ending June 30th, 1935. A copy of the Memorandum and Articles of Association will be forwarded for perusal if desired. Corporate Bodies can become members of the Institute by paying an annual subscription of not less than £5 5s. Such subscribers would entitle the affiliated organization to commensurate privilege of membership.

Members will be entitled to receive publications issued by the Institute, including (1) the official organ, SIGHT AND SOUND; (2) a monthly review of new films suitable for educational or instructional purposes and entertainment films of unusual merit, and (3) an annual report on the year's work.

Copies of SIGHT AND SOUND are available to non-members at the price of 6d. per copy (7½d. including postage).

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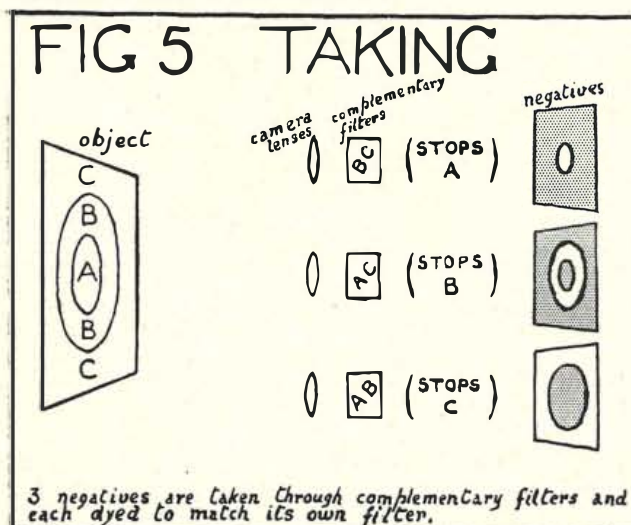
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and place them one above the other we can imagine whole rows who can only see filter A, rows who can only see filter B, and rows who can only see filter C. The practical effect therefore is identical with that which would be produced were a mosaic system of minute strip-shaped filters to be applied to the film. Kodacolor and Agfacolor both employ this principle. Here again problems are involved in the printing-off of duplicates which, though formidable, will probably be ultimately overcome.

Fig. 5 represents the taking process of subtractive cinematography, which employs filters blocking the primary colours instead of filters transmitting them. Here again the use of three lenses is represented for diagrammatic convenience only, beam-splitting prisms and mirrors being usually employed. Projection involves the use of negative copies dyed to match the filters. It is usual in subtractive cinematography to build up a single film, three layers thick, for projection purposes, as this enables projection to be carried out with a normal projector. Naturally the preservation of register in such a process—to name only one of the difficulties—presents a complicated problem. Audiences in this country are probably more familiar at present with an American three-colour subtractive process—Technicolor—than with any other, owing to its use by Walt Disney. His coloured cartoons will, one hopes, set a standard for the future discreet use of colour in all films where beauty rather than scientific accuracy is aimed at. For certain types of film of course, truth to nature is essential. Realism in colouring is, I am told, vital for the instructional use of surgical films. In fact in all films of strictly documentary value accuracy must necessarily be the criterion of good colour. One awaits however with some misgiving the spread of accurate colour to the cinema rendering of landscape. Landscape as an art has, it is true, avoided black and white: Rembrandt's etchings and Turner's aquatints are exceptions that prove the rule. Even Durer with his strong leaning towards monochrome generally tinted his landscape sketches. But in every school of landscape that has ever existed, harmony of colour within a circumscribed scale, not complete realism, has been aimed at.

COLOUR CINEMATOGRAPHY



The judicious use of filters has recently tended to bring into black-and-white photography effects which are expressive rather than strictly accurate. Coloured cinematography practised as an art will, of course, legitimately depend upon poetic licence of this sort rather than upon realism, even when realism lies within its reach.

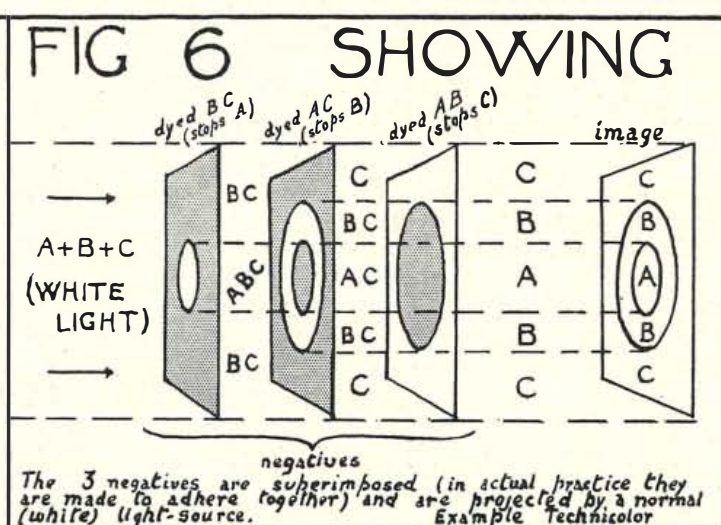
FILM INSTITUTE TECHNICAL REPORTS SUB-STANDARD SOUND FILMS

PROGRESS toward the fuller use of the film as an aid to learning has been considerably hindered in the past by the lack of standardisation of sub-standard projectors and films. The work of the British Film Institute on this problem in Great Britain, with the assistance of the British Kinematograph Society, and internationally, through the Technical Committee of the International Institute of Educational Cinematography, has resulted in the adoption by the Governors of the British Film Institute of an international standard for sub-standard projectors and film.

Education authorities, scientific and cultural institutions, educational and social organisations, and film societies and individuals contemplating the use of the sub-standard film (with sound-on-film) are recommended to adopt the 16 mm. I.C.E. Standard. Sub-standard film made to this standard has perforations on the right hand as you look at the emulsion side of the picture when it is held erect. This recommendation is based on an examination of the situation in Great Britain by the British Kinematograph Society and upon full consideration of the international situation by technical experts at the conferences held at Baden Baden and Stresa.

A full statement of the considerations and deliberations which preceded this decision will be found in Pamphlet No. 5 *On Non-Theatrical Apparatus and Films* which has recently been published by the Institute. The object of this pamphlet is to assist educational and other organisations in choosing projectors. Starting with a general discussion

SUBTRACTIVE PROCESSES



of the relative merits for non-theatrical use of standard and sub-standard projectors, the pamphlet proceeds to a consideration of the various sizes of sub-standard projectors, silent and sound. The rival claims of sound and silent films as instruments of education, the pamphlet states, will ultimately be decided by experience which is not yet available, but most purchasers of sound-on-film apparatus will be likely to prefer those models which are also capable of projecting silent film at the correct speed of 16 frames per second.

Some advice on the supply of films is also included and it is interesting to note the work that the Institute is doing towards the compilation of a comprehensive, critical catalogue of educational films and the international circulation of educational films. Appendices have been added on the screen and the size of picture. There is also a list of commercial firms and government departments from whom films can be obtained and a list of firms supplying projectors with details of prices. Copies of the pamphlet, which should prove of real value, may be obtained from the Institute.

SCREENS

FOR HOME AND CLASSROOM USE

IN selecting an opaque screen the choice lies between three types of surface: (1) matt or "diffusive" (2) metallic or "reflective" and (3) beaded. A screen of the first type is provided by any material with a flat white surface which scatters the light freely in all directions (*i.e.*, is not "shiny"). A white distempered wall or a plywood board coated with white distemper will provide perfectly efficient screens of the first type, and consequently screens of this type tend to be home-made rather than bought.

The advantage of such a screen is that its brilliancy does not fall off rapidly when it is viewed from the sides. It is therefore suitable for a room where viewing at a wide angle is inevitable. It must be noted however that viewing at a wide angle is in any event undesirable because it occasions distortion. The disadvantage of this type of screen is that when viewed from directly in front it has only about one quarter the brilliancy of a metallic screen and about one third that of a beaded screen.

A metallic screen has a surface which instead of scattering the light in all directions tends to reflect it back towards the projector in a more concentrated beam. Such a screen is highly efficient when the audience can conveniently be kept well in front of the screen. Its efficiency falls away sharply, however, at viewing angles of over 25%.

Metallic screens can be obtained in sizes varying from 2 x 1½ ft. to 8½ x 6½ ft. at prices ranging from 12s. 6d. to £6 5s. 0d.

Beaded screens represent a compromise between the diffusing qualities of a matt screen and the reflecting qualities of a metallic one. They are covered with projecting smooth-surfaced particles which act as though they were assemblies of minute mirrors facing in many different directions. At

viewing angles wider than 25% a beaded screen begins to reflect a little less light than a matt screen, but its efficiency does not thereafter fall away very rapidly, as that of the metallic screen does, but continues to be adequate up to very wide angles. Beaded screens can be obtained in sizes varying between 2 x 1½ ft. and 13 x 10 ft. at prices varying from £2 to £47.

With regard to the size and position of screen required for a given auditorium it may be useful as a rough guide to assume that the width of the screen should not be less than one ninth the distance from the screen to the furthest seats, and that the nearest seats should be at least two and a half times the screen-width away from the screen. The angle of elevation from these seats to the top edge of the picture should not exceed 35%.

Instead of employing the usual opaque screen it is possible to employ a transparent screen, placed between the projector and the audience. This method has the advantage of giving a picture with the highest possible light-intensity, and is therefore especially suitable for occasions when daylight cannot be entirely excluded from the room. In any event, it is essential to exclude daylight entirely from the back of the screen and, as far as possible, from the front. That is to say there should be a black hood and wings over the front of the screen and a black tunnel behind it extending as nearly as possible to the projector.

Transparent screens, like opaque ones, range between two extremes: (1) high efficiency when viewed from directly in front, falling off rapidly as the viewing angle increases, and (2) less high efficiency maintained evenly over a wide range of viewing angles.

Ground glass or "Celastoid" (a British Celanese product) matted on one side make good screens of the type possessing high efficiency when viewed from directly in front. Tracing linen, tracing paper and thin fabrics prepared with matt varnish or similar substances produce a less brilliant picture which is, however, well held when viewed from the sides.

For colour projection metallic "silver" screens are the most suitable. Many types of beaded screen give a colour-fringe effect, and bronze screens are quite unsuitable for this purpose.

H.D.W.

S.P. PROJECTOR, price £80. Sales Producers Ltd., 13/14, Golden Square, W.1.

I have inspected an advance model of this new 16 mm. sound-on-film projector. It is designed to take silent as well as sound-films, and can be adapted to Kodacolor. The change of motor-speed from 24 to 16 pictures a second is brought about by means of an external switch, throwing an extra resistance into the circuit of the motor which is series-wound. The lamp is of the 100 volt, 300 watt type. The intermittent is a 12-armed cross, which enables an unusually large sprocket to be used, thus minimising stress on the perforations. The shutter runs between the lamp and the film and has a fan action to force the draught in the lamp-house. The projection lenses available are 1 in., 2 in., and 3 in. by Taylor, Taylor, Hobson. Simple threading-up has been aimed at. Interchangeable amplifying units of 3½ or 5 watts are supplied. The set is contained in 2 carrying-cases weighing 45 lbs. and 9 lbs. respectively. H.D.W.

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